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A BRIGHT SIZE TRANSFORMATION:
EXAMINING PAT METHENY'S IMPROVISATORY EVOLUTION THROUGH
SELECT ORIGINAL COMPOSITIONS FROM THE ALBUM *BRIGHT SIZE LIFE*
(1976)

by

Lee A. Heerspink

A DOCTORAL DOCUMENT

Presented to the Faculty of
The Graduate College at the University of Nebraska
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Major: Music

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Lincoln, Nebraska,

May, 2020

A BRIGHT SIZE TRANSFORMATION:
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LIFE (1976)

Lee Heerspink, D.M.A.

University of Nebraska, 2020

Advisers: Peter Bouffard and Anthony Bushard

Pat Metheny has consistently been one of the most widely celebrated and prominent jazz guitarists from the mid-1970s to present day. Over the course of Metheny's 45-year career, he has accumulated 44 albums as a band leader, 20 Grammy awards, and numerous "Best Jazz Guitarist" awards from *DownBeat* and *JazzTimes*. Despite the general sources, articles and interviews conducted about Metheny's life and music, there is a lack of scholarly research which addresses how Pat Metheny's improvisatory approach has changed throughout the course of his career.

This document provides a better understanding of Pat Metheny's improvisatory evolution with transcriptions, analyses, and comparisons of six commercially available solos: three from his debut album *Bright Size Life* (ECM 1976) and three recorded between 2000-2009. By choosing select examples from Metheny's first album as a band leader to display his early improvisatory style, this research establishes a professionally significant moment in Metheny's career as the chronological baseline for solo comparisons. Further, by using the same compositional frameworks from *Bright Size Life* as the basis for analytical comparison between eras, this research provides a much needed

and more direct comparison between Metheny's earlier and later improvisatory styles that is lacking in current research.

Through a comparison of primary audio sources, solo and compositional analyses, solo transcriptions, and comparisons that highlight the differences between Metheny's 1976 and post-2000 improvisatory styles, this analysis seeks to identify Pat Metheny's most effective melodic, harmonic, and rhythmic methods for building tension and release. A final summary will re-examine the three solo comparisons to identify overarching melodic, harmonic, and rhythmic tendencies that Metheny uses to build tension and release by era (1976 and 2000-2009). The conclusion will highlight the differences found between Metheny's earlier and later improvisatory approaches as identified by the summary.

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Lee Heerspink
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CHAPTER 1: INTRODUCTION BIOGRAPHY

Pat Metheny (b. 1954) is an American guitarist, composer, and band leader originally from Lee's Summit, Missouri.¹ According to Oxford Music, Pat Metheny is "the central figure in a transformation of the basic instrumentation of jazz from the mid-1970s onwards, in which guitar, heretofore something of a secondary melodic instrument, has attained a stature in jazz equal to that of the tenor saxophone."² Mervyn Cooke adds in his text *Pat Metheny The ECM Years, 1975-1984*, that "Metheny's high international profile and huge fan base are arguably matched by no other jazz performer in the world today: as Ian Carr put it, he has long been the kind of 'jazz superstar' whose like has not been seen since the career of Miles Davis was at its peak."³

Beginning at age eight, Pat Metheny spent his formative musical years learning to play the trumpet and switched to the guitar when he was twelve.⁴ By the early age of fifteen, Metheny quickly became proficient on the guitar and was soon working regularly with the most respected musicians in the Kansas City area.⁵ Metheny gained international exposure in 1974 as part of vibraphonist Gary Burton's group, where he further developed his playing style that combined, "...loose and flexible articulation customarily reserved for horn players with an advanced rhythmic and harmonic sensibility."⁶ Soon after his work with Burton, Metheny released his debut album *Bright Size Life* (1975),

¹ Barry Kernfeld. "Metheny, Pat(rick Bruce)." Grove Music Online. 2003. Oxford University Press. Date accessed July 11, 2018, www.oxfordmusiconline.com.libproxy.unl.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000298800

² Barry Kernfeld. "Metheny, Pat(rick Bruce)."

³ Mervyn Cooke, *Pat Metheny: The ECM Years, 1975-1984* (Oxford University Press 2017), 2.

⁴ Richard Niles, *The Pat Metheny Interviews* (Hal Leonard 2009), XVII.

⁵ Niles, xvii

⁶ "Bio/Awards." Pat Metheny Website. Date accessed December 2, 2019, www.patmetheny.com/awards.

which "... redefined the traditional 'jazz guitar' sound for a new generation of players."⁷

In 1977, Metheny formed the Pat Metheny Group in collaboration with keyboardist Lyle Mays, which cemented its legacy as one of the most popular groups in jazz history by winning seven Grammys for seven consecutive albums.⁸

Over the years, Metheny has enjoyed an extensive career which includes 44 albums as a band leader, 20 Grammy awards and numerous "Best Jazz Guitarist" awards from *DownBeat* and *JazzTimes*.⁹ Much of Metheny's success can be attributed to his versatility as a musician. Some of the diverse musicians Metheny has collaborated with includes Steve Reich, Ornette Coleman, Herbie Hancock, Jim Hall, Milton Nascimento, and David Bowie.¹⁰ Metheny's Grammy awards vary from Best Rock Instrumental, Best Contemporary Jazz Recording, Best Jazz Instrumental Solo and Best Instrumental Composition.¹¹ Metheny has maintained an extensive touring schedule since 1974, in which he has averaged between 120 and 200 shows a year.¹²

Despite the accolades and general sources on Metheny, surprisingly little has been written about Metheny's approach to improvisation,¹³ more specifically, there is a lack of scholarly research which addresses whether Pat Metheny's improvisatory approach has changed throughout the course of his career.

⁷ Niles, xvii.

⁸ Niles, xviii.

⁹ Pat Metheny *Downbeat* Reader's Poll "Best Jazz Guitarist" Awards- 1983, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1998, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019.

Pat Metheny *JazzTimes* "Best Guitarist" Awards- 2000, 2001, 2004, 2006, 2007, 2013, 2014, 2016, 2017. "Awards." Pat Metheny Website. Date accessed December 2, 2019, www.patmetheny.com/awards.

¹⁰ "Bio/Awards." Pat Metheny Website.

¹¹ Niles, xix.

¹² Niles, xix.

¹³ James Dean, "Pat Metheny's Finger Routes: The Role of Muscle Memory in Guitar Improvisation," *Jazz Perspectives* Vol. 8, 2004, 47.

REVIEW OF RELATED LITERATURE

Currently, there are two widely available general sources which discuss Pat Metheny's music and career— Richard Niles' *The Pat Metheny Interviews* and Mervyn Cooke's *Pat Metheny The ECM Years, 1975-1984*. *The Pat Metheny Interviews* is a collection of BBC Radio interviews which took part between Niles and Metheny in 2007, and although the material gleans meaningful information regarding Metheny's influences, album personnel, compositional analysis, equipment, musical philosophies, and broad improvisatory style, it doesn't include any information which addresses Metheny's evolution as an improviser.

Mervyn Cooke's text, *Pat Metheny The ECM Years, 1975-1984*, does an admirable job pinpointing some of Metheny's early improvisatory traits, however, the primary focus in his text is heavily weighted towards biographical and compositional material. Metheny's growth as an improviser is seemingly avoided altogether in Cooke's text, as he states, "If there is little evidence in *Bright Size Life* of the more ambitious compositional aspirations manifested in the structures of his later work... Metheny's compositional and improvisation voices emerge here fully formed."¹⁴ This previous statement is problematic in that it suggests that Metheny's improvisational voice in his debut album *Bright Size Life* (1976) was "fully formed," when in fact, Metheny himself contradicts Cooke's observation by citing specific breakthrough moments in his career:

It does seem like we all go through periods of hills and valleys and those sudden periods where, almost overnight, everything seems to change... There was a big conceptual one around 1976, when I was playing with Gary Burton... There was another big jump for me around 1980 – it seemed like after really fighting the

¹⁴ Cooke, 56.

instrument for years, one day I could suddenly (it seemed) play it about 10 times better.¹⁵

In terms of specific analytical sources, James Dean's article "Pat Metheny's Finger Routes: The Role of Muscle Memory in Guitar Improvisation" displays how Metheny's mechanical movements along the guitar neck influence his creation of melodies during improvisation.¹⁶ Aaron Stroessner's *Evaluating Jazz: A methodology developed for the stylistic analysis of modern jazz artists John McLaughlin and Pat Metheny* is another analytical source that expands on noted musicologist Jan LaRue's method of assessing whether a sample of music is complex, ordered, dense, or consistent.¹⁷ Although Dean's and Stroessner's work provide significant ways of analyzing Metheny's improvisation and compositions, the overall focus of both documents is the analytical methods themselves and Metheny's improvisatory growth is not the subject matter.

¹⁵ "Question and Answer." Pat Metheny Website. Accessed June 28, 2018, <http://www.patmetheny.com/qa/questionView.cfm?queID=448>.

¹⁶ Dean, 70-71.

¹⁷ Aaron Stroessner, "Evaluating Jazz: A Methodology Developed For The Stylistic Analysis of Modern Jazz Artists John McLaughlin and Pat Metheny." DMA diss, University of Nebraska, Lincoln, 2016. ProQuest Dissertations.

PURPOSE OF STUDY

It is no secret that jazz improvisors often develop and evolve during their careers. Jerry Coker writes in his text *Elements Of The Jazz Language For the Developing Improvisor* that, “Artists are individuals, and as such they will always be pressing at the established parameters of the established order of things as well as their own personal practices.”¹⁸ Miles Davis, one of the seminal figures in jazz, is just one example of a jazz artist whose improvisatory approach evolved during his career. Mark Gridley in his text *Jazz Styles: History and Analysis* makes note of Davis’s evolving trumpet style—

During the 1940s and 1950s, Davis played with a tone quality that was lighter, softer... [Davis] favored the trumpet’s middle register over its flashier high register, and rarely double-timed... That trend was reversed, however, on some pieces he recorded during the 1960s... During the 1970s he developed an even more explosive side to his style, capitalizing on the trumpet’s high register, and he occasionally included long bursts of notes and splattered tones.¹⁹

Howard Brofsky adds additional insights to this in his article “Miles Davis and *My Funny Valentine*: The Evolution of a Solo,” in which he compares three of Davis’s recorded versions of Richard Rodgers’s and Lorenz Hart’s “My Funny Valentine” (recorded in 1956, 1958, and 1964).²⁰ Brofsky writes—

By 1964, Davis’s *My Funny Valentine* had evolved into a great solo, one that pushes the original tune to its limits and has a vast emotional and musical range... Ian Carr notes of this performance that Davis “had taken the technical and emotional exploration of standard song structures as far as was possible before they disintegrated completely and metamorphosed into something else... the emotional range is very much greater.”²¹

¹⁸ Jerry Coker, *Elements Of The Jazz Language For The Developing Improvisor* (Alfred Publishing 1991), i.

¹⁹ Mark Gridley, *Jazz Styles: History and Analysis* (Prentice Hall 1997), 232.

²⁰ The three recordings of “My Funny Valentine” compared in Brofsky’s article include- *Cookin’ With The Miles Davis Quintet* (Prestige 1956), *Live at the Plaza Vol. 1* (Columbia 1973) and *My Funny Valentine: Miles Davis in Concert* (Columbia 1965).

²¹ Howard Brofsky, “Miles Davis and My Funny Valentine: The Evolution of a Solo,” *Black Music Research Journal* 1984, 26.

Like Davis, it can be argued that Pat Metheny's approach to improvisation has evolved over time. Through a brief melodic, harmonic, and rhythmic aural analysis of Metheny's solos recorded on *Bright Size Life* (ECM 1976) compared with several of the same re-recorded compositions found decades later,²² the author asserts that Metheny's improvisatory approach has changed considerably throughout his career. These findings have led to the question: What melodic, harmonic, and rhythmic differences exist between Metheny's early and later approaches?

This research document provides a better understanding of Pat Metheny's improvisatory evolution through the transcription, analysis, and comparison six commercially available solos— three from his debut album *Bright Size Life* (ECM 1976) and three from the same compositions recorded between 2000-2009. By choosing select examples from Metheny's first album as a band leader to display his early improvisatory style, this research establishes a professionally significant moment in Metheny's career as the chronological baseline for solo comparisons. Further, by using the same compositional frameworks from *Bright Size Life* as the basis for analytical comparison between eras, this research provides a much needed and more direct comparison between Metheny's earlier and later improvisatory styles that is lacking in current research. This

²² Commercially available audio sources which feature Pat Metheny performing re-recorded material from *Bright Size Life*: "Bright Size Life"- *Bright Size Life* (ECM 1976) and *Trio-Live* (Warner Bros. 2000). "Unity village"- *Bright Size Life* (ECM 1976), *Trio-Live* (Warner Bros. 2000) and *Orchestration Project* (Nonesuch 2013). "Missouri Uncompromised"- *Bright Size Life* (ECM 1976) and *Gary Burton Quartet Live* (Concord 2009). "Midwestern Nights Dream"- *Bright Size Life* (ECM 1976) and *Gary Burton Quartet Live* (Concord 2009). "Broadway Blues" - *Bright Size Life* (ECM 1976) and *Orchestration Project* (Nonesuch 2013)

research also challenges Mervyn Cooke's assertion that Pat Metheny's improvisatory voice was "fully formed" in his 1976 debut album *Bright Size Life*.²³

²³ Cooke, 56.

REVIEW OF AUDIO SOURCES

After an exhaustive examination of Pat Metheny's discography, there is a limited amount of commercially available material that features Metheny performing re-recorded versions of his compositions from *Bright Size Life*, all of which occur from 2000-2013.²⁴ The three albums that feature re-recorded compositions from *Bright Size Life* are *Trio-Live* (Warner Bros. 2000), *Gary Burton Quartet Live* (Concord Jazz 2009), and *The Orchestrion Project* (Nonesuch 2013). Of these three albums, only two (*Trio-Live* and *Gary Burton Quartet Live*) provide similar instrumentation appropriate for comparison.²⁵ Within the remaining two albums, there are three primary sources that provide melodic, rhythmic and harmonic contrasts to that of the original solos.

The six solos transcribed, analyzed and compared in this document include "Bright Size Life" from *Bright Size Life* (ECM 1976) and *Trio-Live* (Warner Bros. 2000), "Unity Village" from *Bright Size Life* (ECM 1976) and *Trio-Live* (Warner Bros. 2000), and "Missouri Uncompromised" from *Bright Size Life* (ECM 1976) and *Gary Burton Quartet Live* (Concord Jazz 2009). The release dates of the previously mentioned audio recordings help establish inherent time periods for comparison between Metheny's early approach on *Bright Size Life* (1976) and his more recent improvisatory style on *Trio-Live* (2000) and *Gary Burton Quartet Live!* (2009). The selected compositions for comparison also showcase a variety of rhythmic styles and tempos that provide a valuable cross-section of Metheny's improvisatory material. The rhythmic styles represented in this

²⁴ "Pat Metheny Discography." *Discogs*, accessed August 18, 2018, www.discogs.com/artist/20185-Pat-Metheny.

²⁵ *The Orchestrion Project* is a solo album in which Metheny uses orchestrionic technology— "... a method of developing ensemble-oriented music using acoustic and acoustoelectric musical instruments that are mechanically controlled in a variety of ways..." ("About Orchestrion").

document include —a medium-tempo “ECM” groove²⁶ (“Bright Size Life”), slow-tempo ballad (“Unity Village”), and fast-tempo swing-style piece (“Missouri Uncompromised”).

²⁶ Kernfeld writes in *Grove Music Online*, “In the 1970s... a pronounced [ECM Records] house style emerged, strongly oriented towards the jazz avant garde but with references to rock-based rhythms, the bop tradition, and ethnic music, and with an overriding sense of politeness, delicacy, and spaciousness.”

CHAPTER 2: METHODOLOGY

The methodology for comparing the primary audio sources listed above include compositional analyses, solo transcriptions, solo analyses, and comparisons that highlight the differences found between Metheny's 1976 and 2000-2009 improvisatory styles. The compositional analyses will include a melodic, harmonic, and rhythmic examination of each piece to understand the underlying harmony and form, and to examine whether Metheny references any melodic or rhythmic material in his solos directly from the head. Solo transcriptions that annotate important melodic, harmonic, or rhythmic distinctions as found in the analyses will be presented in the appendix. Examples from the annotated transcriptions appear throughout the analyses and summary sections to display the specific improvisatory methods being discussed.

The six solo analyses of the primary audio sources seek to identify Pat Metheny's most effective melodic, harmonic, and rhythmic methods for building tension and release. The author asserts that tension and release is an essential criterion for examining Metheny's self-described "narrative" style of improvising. Metheny states—

The idea for me all the way along has been to come up with a narrative, storytelling quality of music that hopefully adds up; once an idea starts, it gets taken to its natural conclusion. Whether that happens on a macro level or micro level, whether it's one phrase or a whole record, that's the quality I'm most attracted to.²⁷

As with any good storyteller, Pat Metheny incorporates areas of conflict (tension) and resolution (release) throughout his solos to continuously propel the musical narrative

²⁷ Cooke, 14.

forward. Sue Hertz states in her text *Write Choices: Elements of Nonfiction*

Storytelling—

At the heart of the journey of all nonfiction narratives, from reflective essays to personality profiles to true crime books, is some kind of conflict. The conflict provides the tale's tension, the thread that keeps the reader reading... Without that conflict, that thread, the story would be just blobs of information without a string connecting them.²⁸

Using tension and release as the focus for musical analysis further provides the flexibility to examine both the “micro” and “macro” tendencies found within Metheny's solos.

Since the transcriptions presented in this document focus exclusively on Metheny's solos and not the band accompaniment, group interaction and their effect on tension and release remains outside the scope of this research and should be a consideration for further analysis.

Inevitably, some of the examples found within the analysis overlap with respect to melody, harmony, and rhythm. These “overlapping” categories are acknowledged in the analyses and categorized in a manner that prioritizes whichever feature is most prominent. Three comparisons detailing the differences between Metheny's earlier and later improvisatory styles are conducted after each set of solo analyses (“Bright Size Life,” “Unity Village,” and “Missouri Uncompromised”). A final summary re-examines the three solo comparisons to identify overarching melodic, harmonic, and rhythmic tendencies that Metheny uses to build tension and release by era (1976 and 2000-2009). It should be noted that this research document includes Metheny's most effective methods for creating tension and release *as identified by the author*, as such, the hierarchy of

²⁸ Hertz, Sue. 2016. *Write Choices: Elements of Nonfiction Storytelling*. CQ Press.

elements that cause tension and release is not the primary focus, which is a subject that merits further examination.

This research draws upon multiple sources to best describe Metheny's methods for building tension and release. The terminology used in the musical analysis will primarily model that used in Mark Levine's *The Jazz Theory Book* as well as Jerry Coker's *Elements of The Jazz Language For The Developing Improvisor*. Although Coker's method is somewhat dated (1991), the author asserts that many of Jerry Coker's jazz "elements" inherently build and release melodic, harmonic and rhythmic tension through anticipation, repetition, dissonance and by performing familiar melodies (head quotes), which provide valuable criterion for examining and comparing Pat Metheny's improvisatory style.²⁹ Further, Coker's method is also arguably a universal method of jazz analysis, which has been successfully used to examine bebop and 'post-bop' players alike. Iain Foreman writes in his dissertation *The Culture and Poetics of Jazz*

Improvisation—

Analysis and pedagogy overlap in the culmination of Coker's book, which features a transcription and analysis of solos by Clifford Brown, an exemplary bebop soloist, and Michael Brecker, an exemplary 'post-bop' contemporary saxophonist, over the standard chord changes of 'There Will Never Be Another You' and 'What Is This Thing Called Love?', respectively. This... supports the added claim that these elements are universal within modern jazz vocabularies and this process of analysis is a necessary prerequisite to successful improvisation.³⁰

Admittedly, some of Coker's elements such as "the bebop scale" and "bebop lick" may not be present in Metheny's playing, but in Coker's words, "No single solo is likely to contain examples of *every* element presented in the book, but we should expect to find

²⁹ Coker's 18 "elements of the jazz language" are listed in his text on page 93.

³⁰ Iain Foreman, "The Culture and Poetics of Jazz Improvisation." PHD diss, University of London, Lincoln, 2005. ProQuest Dissertations.

a considerable number of them.”³¹ Further use of Coker’s analytical method can be seen in Ching-Hsuan Wang’s *A Comprehensive Analysis of Jazz Elements in Nikolai Kapustin’s Violin Sonata Opus 70 and String Quartet Number 1, Opus 88*,³² Patrick Brown’s *A Harmonic Analysis of Saxophonist Ralph Moore Found Through Common Characteristics In Four Solo Transcription of Jazz Standards From 1991-1998*,³³ Benjamin Haugland’s *Phineas Newborn, Jr. (1931-1989): An Analysis of His Improvisational Style Through Selected Solo Transcriptions*,³⁴ and T.S. Bechtel’s *Grant Green: An Analysis of the Blue Note Guitarist’s Musical Vocabulary*.³⁵

Terminology regarding chord/scale relationships will be drawn from Mark Levine and used in both the solo and compositional analyses to explain how Metheny’s melodic content interacts with the corresponding harmonies.³⁶ Additional language in *The Jazz Theory Book* regarding “Slash Chords” are used in the compositional and solo analyses to describe triadic voicings that feature bass notes from outside of the specified triads.³⁷ The description of song forms used throughout this research are modeled after Mark Levine’s

³¹ Cooke’s text stresses that Metheny’s bebop-style of playing was “probably never, ever going to come right out’ in the setting of his regular band... (67).”

³² Wang, Ching-Hsuan. 2019. *A Comprehensive Analysis of Jazz Elements in Nikolai Kapustin’s Violin Sonata Opus 70 and String Quartet Number 1, Opus 88*. Ph.D. diss., University of Northern Colorado, <http://libproxy.unl.edu/login?url=https://search-proquest-com.libproxy.unl.edu/docview/2299780141?accountid=8116> (accessed March 2, 2020).

³³ Brown, Patrick. 2017. *A Harmonic Analysis of Saxophonist Ralph Moore Found Through Common Characteristics in Four Solo Transcriptions of Jazz Standards From 1991-1998*. Ph.D. diss., The University of Nebraska - Lincoln, <http://libproxy.unl.edu/login?url=https://search-proquest-com.libproxy.unl.edu/docview/1946647682?accountid=8116> (accessed March 2, 2020).

³⁴ Haugland, Benjamin David. 2012. *Phineas Newborn, Jr. (1931–1989): An analysis of his improvisational style through selected solo transcriptions*. Ph.D. diss., University of Northern Colorado, <http://libproxy.unl.edu/login?url=https://search-proquest-com.libproxy.unl.edu/docview/1284867833?accountid=8116> (accessed March 2, 2020).

³⁵ Bechtel, Teague Stefan. 2018. *Grant Green: An analysis of the blue note guitarist's musical vocabulary*. Ph.D. diss., University of Northern Colorado, <http://libproxy.unl.edu/login?url=https://search-proquest-com.libproxy.unl.edu/docview/2107823250?accountid=8116> (accessed March 2, 2020).

³⁶ Mark Levine, *The Jazz Theory Book* (Sher Music, 1995), 31-89.

³⁷ Levine, 102-110.

chapter entitled “Song Forms and Composition,” which assigns letter names to specific sections (ie., AABA, ABCD) allowing the author to quickly reference areas within the form.

Other terminology is referenced from James Dean’s article “Pat Metheny’s Finger Routes: The Role of Muscle Memory in Guitar Improvisation,” which codifies some of Metheny’s guitar-specific finger patterns that often defy conventional harmonic analysis such as “tails,” “transitional phrases,” and “pivot notes.” Dean’s system of analysis displays how Metheny’s mechanical movements along the guitar neck influence his creation of melodies during improvisation.³⁸

³⁸ Dean, 70-71.

Harmonic generalization occurs when one pitch set is used continuously throughout two or more chord changes in a progression.⁴²

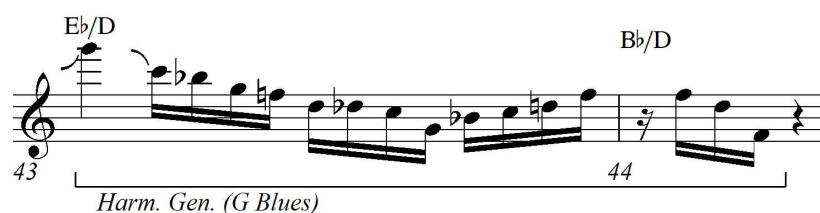


Figure 2.4 – Harmonic generalization using G blues-based melody

A *quote* is a term used to label a motive that comes from a familiar melody.⁴³



Figure 2.5 – Quote from the head melody of “Bright Size Life”

Bar-line shifts occur when an improviser performs melodies that anticipate the harmony of an upcoming chord, or purposely arrives late to a given chord change.⁴⁴

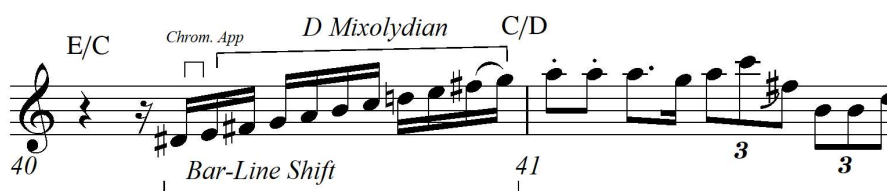


Figure 2.6 – Bar-line shift featuring D Mixolydian in anticipation of C/D harmony

⁴² Coker, 45.

⁴³ Coker, 68.

⁴⁴ Coker, 83.

Side slipping and *outside playing* are techniques used by an improviser to deliberately play outside of the given key with the purpose of creating tension.⁴⁵

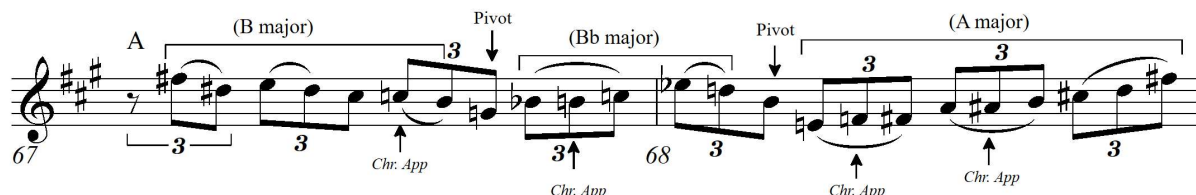


Figure 2.7 – Side slipping melodies derived from B and B \flat major scales, performed under A major harmony

Transitional phrases are “finger route” melodies used by Metheny to transition from one position on the neck to another. Transitional phrases use repetitive finger patterns to descend the guitar neck and connect phrases.⁴⁶

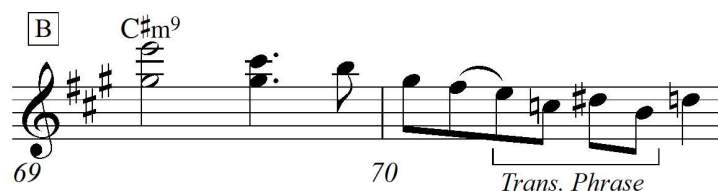


Figure 2.8 – Chromatic descending transitional phrase played on adjacent strings

Tails are like transitional phrases, but rather than connecting one musical idea to another it functions as a way of ending a phrase. Tails often descend the guitar neck in a chromatic fashion and conclude with note fall articulation.⁴⁷

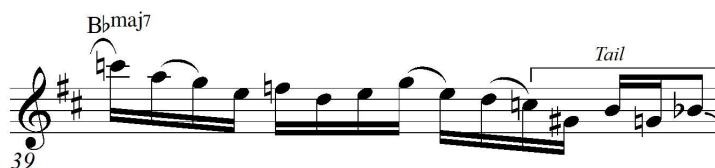


Figure 2.9 – End of phrase featuring chromatic descending tail and note fall

⁴⁵ Coker, 83.

⁴⁶ Dean, 57.

⁴⁷ Dean, 59.

James Dean defines a *pivot note* as “... a note that is used to connect one position to another below it, and which is used in order that the hand can move position while playing a fluent and uninterrupted melody.”⁴⁸

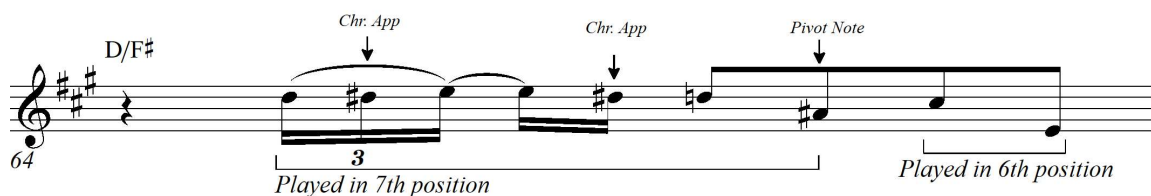


Figure 2.10 – Pivot note (A#) performed during position shift on guitar neck

Guitar specific articulation such as *hammer-ons*, *pull-offs*, *slides* and *bends* are also referenced throughout this research document. “Hammer-ons, pull-offs, slides, and bent notes are guitar specific articulations involving fretted notes without the use of a pick. Notes that are ‘hammered on’ are done so by the fretting hand, sounding a note by forcibly hitting (and holding) the string against the fret board.”⁴⁹ Hammer-ons are commonly used by guitarists to slur ascending melodies.

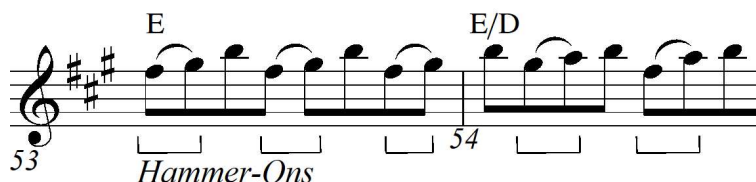


Figure 11 – Slurred F# and G# notes played with hammer-on articulation

“Pulled-offs” are performed with a plucking release of previously fretted notes by the fretting hand.⁵⁰ Pull-offs are commonly used by guitarists to slur descending melodies.



Figure 12 – Slurred F# and E notes performed with pull-off articulation

⁴⁸ Dean, 59.

⁴⁹ Stroessner 288

⁵⁰ Stroessner 288

“Notes that are slid into and away from generally follow a picked note on a neighboring fret. As long as there is consistent contact, the vibration of the first note will generally carry over to the next.”⁵¹

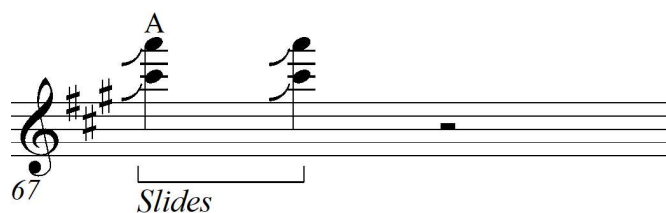


Figure 13 – Sliding into dyads from lower neighboring frets

“Bent notes usually start as picked notes, after which the fretted note can rise in pitch either subtly or up to (generally speaking) an interval of a third by pushing or pulling the string out of its natural straight alignment by the fretting hand.”⁵²

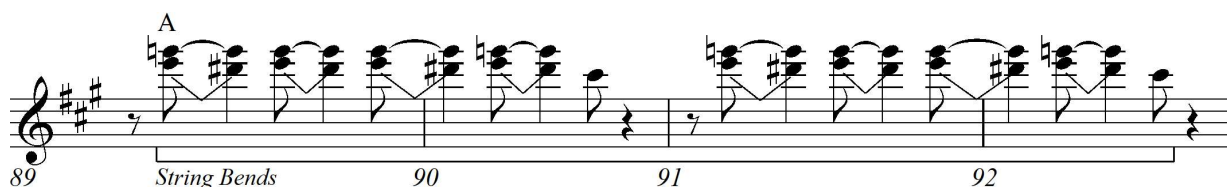


Figure 14 – String bends performed between E and D# notes in lower voicing of dyads

Pat Metheny also uses articulation commonly reserved for jazz trumpet including “*Note Falls*” and “*Doits*.” Doit (pronounced *doyt*) articulation is a rising glissando performed after a note is played. Doit articulation is performed on the guitar by first striking a note and quickly sliding up the fret board.

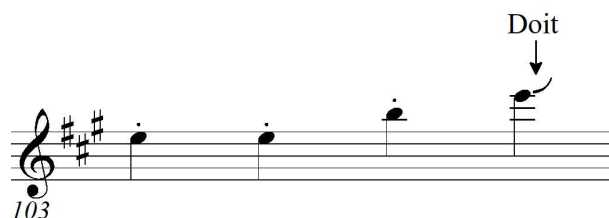


Figure 15 – Doit articulation played on high E note

⁵¹ Stroessner 288

⁵² Stroessner, 288.

Note fall articulation is a descending glissando performed after a note is played. Note fall articulation is performed on the guitar by striking a note and quickly sliding down the fret board.

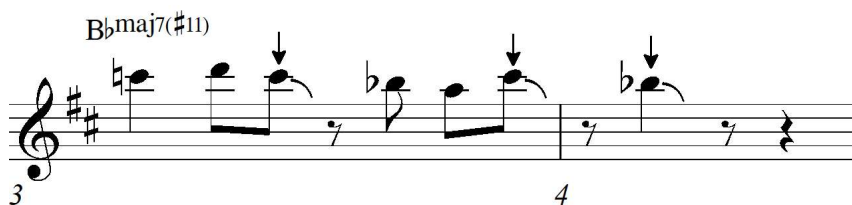


Figure 16 – Note falls on C and B♭ notes played by quickly descending on fret board

Slash Chords are performed in the harmony by simply playing a triad over a bass note (ie. a D/C chord would communicate that a D triad is to be played over a C bass note).⁵³ Slash chords are primarily played with voicings that feature bass notes from outside of the specified triads.

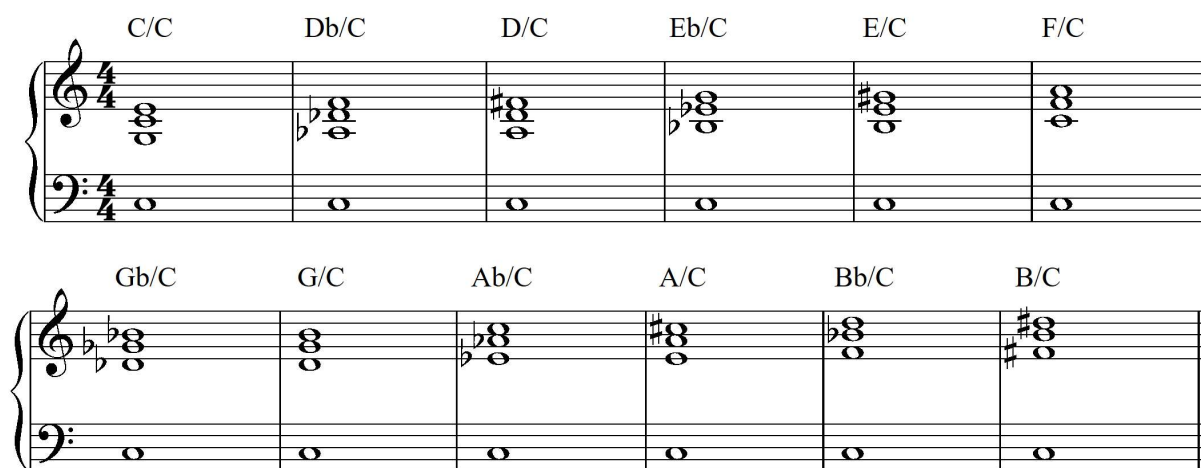


Figure 2.17 – Example demonstrating the concept of slash chords

⁵³ Levine, 104.

CHAPTER 3: BRIGHT SIZE LIFE COMPOSITIONAL ANALYSIS

Pat Metheny's composition "Bright Size Life" is the opening title track from his debut album released in 1976. "Bright Size Life" was initially entitled "Exercise No. 2," and created as a study for Metheny's guitar students while teaching at the Berklee School of Music.⁵⁴ Mervyn Cooke states, "As with all good studies, however, the technical challenges involved are merely the creative starting points for satisfying musical conceptions."⁵⁵ "Bright Size Life" features a 32-measure AABA form in the key of D major.

The overall rhythmic style consists of an even-eighths "ECM feel," which Kernfeld writes in *Grove Music Online* is, "...strongly oriented towards the jazz avant garde but with references to rock-based rhythms, the bop tradition, and ethnic music, and with an overriding sense of politeness, delicacy, and spaciousness."⁵⁶ As a guitarist, Metheny achieves an "ECM feel" primarily with relaxed articulation, which includes the use of a light pick attack, behind the beat rhythmic articulation, slurs (hammer-ons and pull-offs), slides, and note falls. Further recordings that exemplify an "ECM feel" include—"Light as a Feather"⁵⁷ by Chick Corea and Return to Forever, "Conference of

⁵⁴ Mervyn Cooke, *Pat Metheny The ECM Years, 1975-1984* (New York: Oxford University Press, 2017), 56.

⁵⁵ Cooke, *Pat Metheny The ECM Years*, 56.

⁵⁶ Kernfeld, Barry, "ECM (jazz)," *Grove Music Online*, Oxford University Press, accessed September 9, 2018, www.oxfordmusiconline.com.libproxy.unl.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000134400

⁵⁷ Chick Corea, pianist, "Light as a Feather," by Stanley Clark, lyrics by Flora Purim, recorded October 8 and 15, 1972, with Stanley Clarke, Joe Farrell, Airto Moreira and Flora Purim, track 2 on *Light as a Feather*, Polydor 827 148-2, Spotify streaming audio.

the Birds”⁵⁸ by the Dave Holland Quartet, “Timeless”⁵⁹ by John Abercrombie, and “Vignette”⁶⁰ by Gary Peacock, Keith Jarrett, and Jack DeJohnette.

The opening melody of “Bright Size Life” begins with a one measure pickup of continuous eighth notes that ascend in fifths using pitches derived from an A major pentatonic scale. Cooke makes note of the initial pickup melody stating, “...the anacrusic bar of [eighth notes]—which is one of the delights of the theme, since it can be heard as either the first or last bar of the A strain, and this gives the tune’s shape a distinctive fluidity—becomes a helpful point of reference throughout the track, being picked up by [Jaco] Pastorius at the start of his solo and sometimes doubled by both guitar and bass.”⁶¹

The A section melody from measure 1-8 is diatonic to the underlying harmony and begins with two sets of dyads played in fourths between which Metheny slides back and forth along the guitar neck. A set of rapid eighth note triplets are performed in measure 2 before Metheny relaxes the melody by sustaining notes in measures 3-4 (E) and 5-6 (D). The sustained notes in measures 3-4 and 5-6 are often embellished by Metheny who plays chords and arpeggios from the corresponding harmony on adjacent strings while holding the notes of the melody. The use of syncopation in measure 7 builds tension to the melody before the initial pickup phrase is reintroduced in measure 8. It is worth noting that the melody of the final two measures in each A section (mm. 7-8, 9-10, 25-26) concludes differently. Measures 7-8 reinstate the intervallic pickup melody, which

⁵⁸ Dave Holland Quartet, “Conference Of The Birds,” by Dave Holland, recorded November 30, 1972, with Dave Holland, Sam Rivers, Anthony Braxton and Barry Altschul, track 3 on *Conference of the Birds*, ECM 1027 ST, Spotify streaming audio.

⁵⁹ John Abercrombie, guitarist, “Timeless,” by John Abercrombie, recorded 1975, with Jan Hammer and Jack DeJohnette, track 6 on *Timeless*, ECM 1047 ST, Spotify streaming audio.

⁶⁰ Gary Peacock, bass, “Vignette,” by Gary Peacock, recorded 1977, with Keith Jarrett and Jack DeJohnette, track 1 on *Tales Of Another*, ECM 1101, Spotify streaming audio.

⁶¹ Cooke, *Pat Metheny The ECM Years*, 57

propels the piece back to the beginning of the form. Measures 9-10 provide closure to the first set of A sections by resolving the melody to the mediant (m. 9) and leaving a full measure of rest (m. 10). Measures 25-26 feature Metheny concluding the composition with a dissonant dyad comprised of a major seventh and tonic played a half-step apart.

In the B section, Metheny again incorporates sets of intervals in the melody. Unlike the initial pickup phrase that ascends in fifths, measures 11 and 15 use multiple sets of descending major seventh intervals before sliding into the higher register and ending each phrase. The B section melody incorporates two-measure phrasing in mm. 11-12, 13-14 and 15-16. The final note of each two-measure phrase descends in pitch from C# (measure 12), A (measure 14), and G (measure 16). The gradual descent of final pitches in each phrase steadily decreases tension in the B section before Metheny ascends in pitch during measure 17 and reinstates the opening pickup melody in measure 18.

On a final melodic note, Metheny uses guitar specific articulation to accentuate notes throughout the composition. Metheny often brings attention and additional excitement to the beginning of phrases by using a guitar sliding technique that ascends from a whole step below (mm. 1, 11, 13, 16, 17, 19, 22). Metheny conversely uses note falls to slide down the neck and relax melodic tension at the end of phrases (mm. 7, 9, 12, 13). Another noticeable use of articulation occurs in the initial pickup melody through measure eight, where Metheny uses a strong pick attack to build intensity before switching to a lighter pick attack with legato articulation to relax the melody throughout the rest of the A section.

The chords of the A sections are primarily diatonic to the key of D, however, fluctuations between the IV (G major seventh) and \flat VI (B \flat major seventh) chords inject

a sense of major/minor mode mixture. In a similar manner to the melody, each of the three A sections concludes with different chord changes in the final two measures. The first A section ends with B-flat major seventh to G/A (mm. 7-8), the second concludes from G/B to D major (mm. 9-10), and the final A section resolves from A dominant seventh to D major seventh (mm. 25-26).

The harmony of the B sections features G/A and F/G “slash” chords in the first four measures (mm. 11-14), which is another way of voicing A and G suspended dominant ninth chords. The A dominant seventh chord found in measure 15 resolves to the tonic chord in measure 17 before the initial pickup melody is reinstated (measure 18) in unison. Interestingly, the bass notes played under the A dominant seventh chord in measures 15-16 differ between the 1976 and 2000 versions. In the original 1976 recording, Jaco Pastorius more firmly establishes the root of the dominant chord in measures 15-16 while Larry Grenadier pedals on the fifth (E) to provide stepwise motion back to the tonic chord (D) in the 2000 recording.

Bright Size Life

ECM Groove

Pat Metheny
Trans. Lee Heerspink

[A]

♯ Gmaj7

1 2 3 3 3

B♭maj7(♯11) D D/C

3 4 5 6

1. B♭maj7(♯11) N.C. 2. G/B D

7 8 9 10

[B] G/A F/G

11 12 13 3 14

A7 D N.C.

15 16 17 18

[A] Gmaj7 B♭maj7(♯11)

19 20 3 3 3 21 22 3

D D/C A7 Dmaj7

23 24 25 26

Solo form begins at D.S.

“BRIGHT SIZE LIFE” FROM *BRIGHT SIZE LIFE*

One of Pat Metheny’s most effective melodic techniques used to create tension and release throughout his 1976 solo is anticipated phrasing. Metheny frequently anticipates new phrases with melodies that build preemptive melodic tension. Metheny uses two different types of anticipated melodies throughout his solo: brief “anticipatory phrases” and longer “interim phrases.” Anticipatory phrases (mm. 32, 44, 48, 52, 55-56) occur when Metheny simply begins a phrase early, while interim phrases (mm. 8, 12, 16, 20, 28, 40) transition into new phrases with the use of continuous eighth notes, eighth note triplets, or sixteenth notes in the rhythm. Metheny uses either anticipatory melodies or interim phrases to foreshadow every four-measure phrase in the solo, which continuously propels the melody forward as seen in mm. 8, 12, 16, 20, 28, 32, 40, 44, 48, 52, and 56 of the transcription.

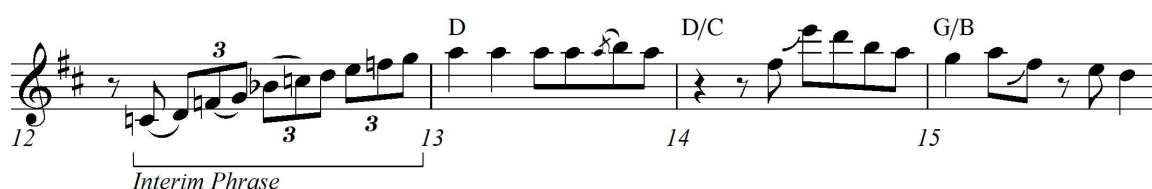


Figure 3.1 – Interim phrase anticipating new four-measure phrase mm. 12-13

Another melodic technique that builds tension in Metheny’s 1976 solo of “Bright Size Life” is the use of scalar patterns. Examples of scalar patterns can be seen in mm. 1-2, 16, 34-35, 37, and 61-62 of the transcription. Metheny’s scalar patterns and scalar ascents are often accompanied with guitar specific articulation like string slides (mm. 1-2, 16, 37-38) and hammer-ons (mm. 12, 28), which allow Metheny to travel across the guitar neck at a rapid pace and further escalate tensions. A good example of Metheny’s

use of string sliding with a scalar pattern occurs in mm. 1-2, where Metheny slides up the guitar neck playing a D major scale in thirds. The rhythmic speed increases in measure two with the use of continuous eighth notes until the tonic note of the parent key (D) is reached in the high register.

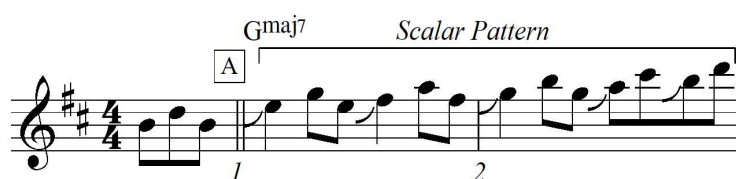


Figure 3.2 – Tension raised with ascending scalar pattern in thirds mm. 1-2

A melodic and rhythmic method that Metheny uses to build and release tension is the use of sequences. The sequences performed in Metheny's 1976 "Bright Life Solo" occur in mm. 17-20, 23-24, 25-26, 49-51, and 52-55 of the transcription. Sequences that gradually climb in pitch raise melodic pressure while sequences that descend lower tensions. A prime example of Metheny raising melodic tension with a sequence occurs in mm. 53-55, where a repeated pattern of three eighth notes is followed by giant intervallic leaps that steadily climb in pitch.

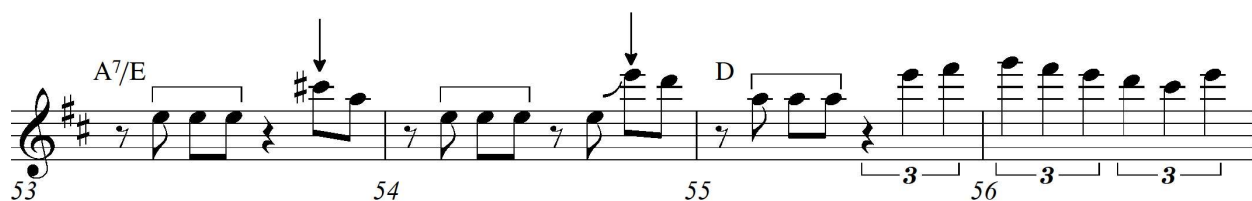


Figure 3.3 – Tension raised with an ascending sequence mm. 53-56

Metheny also uses simple sequences with rhythmic displacement to obscure melodies as seen in mm. 17-20, 25-27 and 49-51. In mm. 17-20 Metheny showcases this technique by creating an exciting three-measure phrase using a three-note motive that is rhythmically displaced and changes to reflect the chord tones of both the G/A and F/G harmonies.



Figure 3.4 – Tension raised with rhythmic displacement mm. 17-20

When releasing tension in the melody, Metheny uses rests, note falls, and phrases that descend in pitch (mm. 3, 7, 11, 15, 27, 31, 39, 43, 47, 63). Note falls are performed on the guitar by quickly slide down the neck once a note is struck. Metheny's most effective tension-reducing note falls are performed at the end of phrases as seen six times in "Bright Size Life" (mm. 4, 31-32, 41, 46-47, 51, 63).

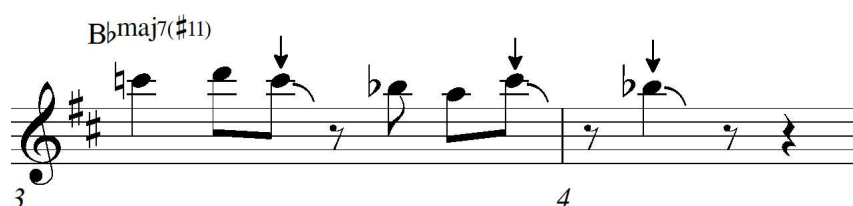


Figure 3.5 – Tension decreased at the end of phrase with note fall articulation mm. 3-4

Melodic tension is also periodically released by quoting the composition melody. Metheny plays the last two measures of the head melody, or a variation of this melody,

three times throughout his solo (mm. 31, 47, and 63-64). Metheny strictly reserves this type of definitive resolution for the end of each chorus and before the final B section.

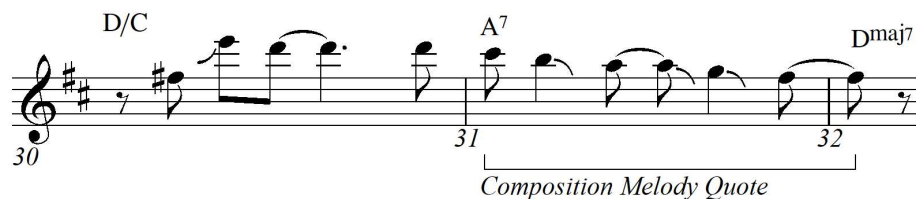


Figure 3.6 – Melodic tension decreased with quote from head mm. 30-32

Metheny's primary method for creating rhythmic tension throughout his 1976 solo includes the use of continuous eighth note triplet and sixteenth note melodies, which build anticipation through the velocity and repetition of rhythms. Continuous eighth note triplet or sixteenth note melodies occur five times in "Bright Size Life" (mm. 8, 12, 28, 34-36, 40-41). Although the majority of Metheny's rapid continuous rhythms occur during interim phrases, Metheny's second chorus (mm. 34-36) includes a prolonged section of continuous eighth note triplets that lasts for three measures.

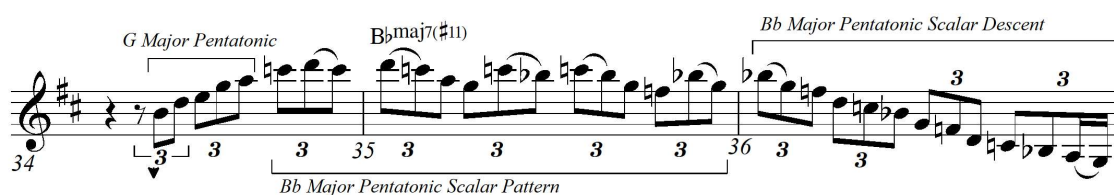


Figure 3.7 – Building rhythmic tension with continuous eighth note triplets mm. 33-36

Pat Metheny primarily performs single-note melodies throughout his solo, however, chord soloing is featured as the second chorus progresses. Metheny switches to performing two-note voicings from measures 42-51, which thicken the harmonic texture and increases the overall intensity of Metheny's solo. A good example of Metheny

raising harmonic tension occurs in mm. 42-44, where he brings attention to the top notes of the ascending melody with dyads played in sixths. Metheny adds further harmonic and rhythmic pressure in the following measures (mm. 45-46) by performing dyads with an A note pedal point that is performed with hemiola and syncopation.



Figure 3.8 – Thicker harmonic texture produced with two-note voicings mm. 42-47

The final A section (mm. 57-64) of Metheny's 1976 "Bright Size Life" solo is entirely dedicated to the gradual release of harmonic, rhythmic, and melodic tensions. Metheny begins his final A section diffusing harmonic tension in measure 53 by reverting to single-note melodies rather than chord soloing. A greater use of sustained notes and periodic rests in the rhythm help Metheny further relax tensions in measures 57-60 before he ultimately resolves tension with a descending D major pentatonic scalar pattern and quote from the head melody (mm. 61-64).



Figure 3.9 – Solo resolution featuring descending scalar pattern and head quote mm. 61-64

“BRIGHT SIZE LIFE” FROM *TRIO LIVE*

Sequences are the most common melodic technique used by Pat Metheny to build and release tension in his “Bright Size Life” solo from *Trio Live*. Metheny performs sequences eight times in “Bright Size Life” (mm. 9-12, 17-20, 25-27, 33-35, 41-44, 49-52, 53-55, 57-62). Sequences that gradually rise in pitch increase melodic tension, while sequences that cascade lower decrease tension. A good example of a sequence that reduces tension with gradual pitch descent can be seen in mm. 17-23 of the transcription, where Metheny performs a series of rhythmic motives that cascade lower in pitch. Metheny creates additional melodic excitement in mm. 17-20 by concluding and beginning one-measure sequences with the same pitch, and by choosing pitches that anticipate the harmonies of the F/G and A dominant seventh chords.

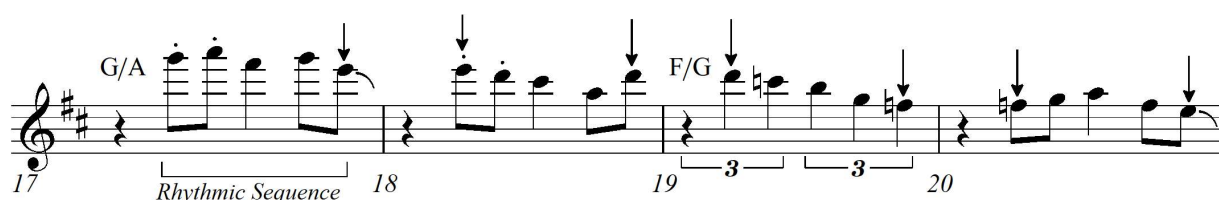


Figure 3.10 – Tension released using sequence with gradual pitch descent mm. 17-20

Metheny also superimposes pitch sets over specific chord changes to raise melodic tensions throughout. Although much of Metheny’s solo is diatonic to the underlying harmony, Metheny superimposes D minor pentatonic/blues-based melodies over D major harmonies in mm. 4-5, 30-31 and 46.

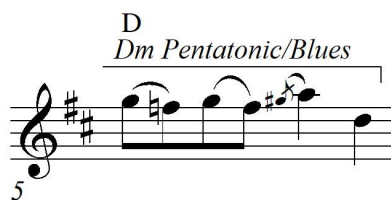


Figure 3.11 – Tension raise with superimposed blues-based melody mm. 5

Another pitch set that Metheny routinely uses to build melodic tension is A minor pentatonic scales performed over B-flat major seventh sharp eleven harmonies, as seen in mm. 7, 10-12, 34-36, 39. By superimposing pitches derived from the A minor pentatonic scale (A, C, D, E, G), Metheny incorporates the upper extensions found in the B-flat major seventh sharp eleven harmony. Metheny frequently performs his superimposed A minor pentatonic material with lightning-fast sixteenth note melodies, which produces a sophisticated sound while raising rhythmic tension.

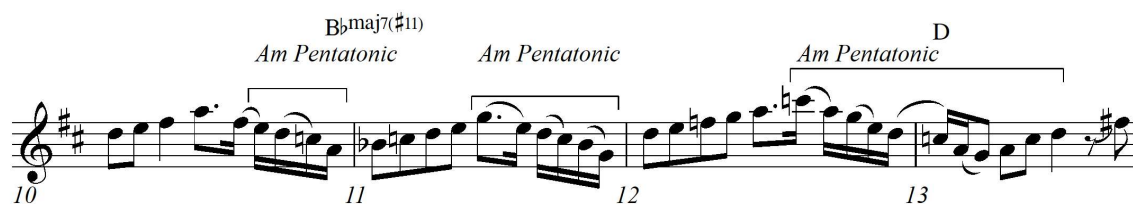


Figure 3.12 – Am pentatonic superimposed over Bbmaj7#11 harmony mm. 10-13

Metheny also builds and releases tension by using composition melody quotes (mm. 25-27, 47-48, 63-64). In mm. 25-27 Metheny builds melodic and rhythmic pressure by performing a variation of the initial pickup melody of the head. Although the initial pickup melody is played with continuous eighth notes, Metheny introduces rhythmic tension in mm. 25-27 by playing syncopated rhythms as he ascends in fifths.

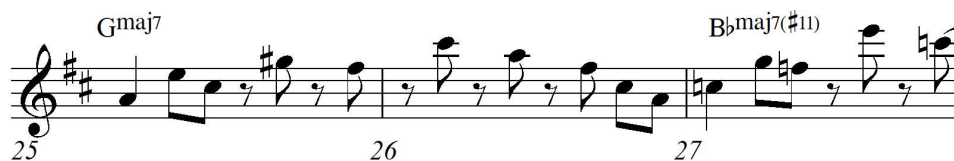


Figure 3.13 – Composition quote variation played with syncopation mm. 25-27

The composition melody is also used by Metheny to release melodic tension in his solo. Metheny quotes the final two measures of the composition twice in his solo, one of which is verbatim and found in the last two measure of his solo (mm. 63-64), and another that is obscured with syncopated rhythms (mm. 47-48). The previously mentioned head melody quotations relax tension by providing a familiar melody to the listener. It is worth noting that Metheny only reserves this type of absolute resolution for transitioning to the B section (mm. 47-48) and concluding his solo (mm. 63-64).



Figure 3.14 – Releasing tension with quote from head melody mm. 47-48

Metheny utilizes guitar specific articulation throughout his solo to momentarily raise and lower tensions in the melody. Metheny raises tension by sliding into notes and/or performing “doit” articulations, which is performed on the guitar by quickly sliding up the neck after a note is struck. Although Metheny’s string sliding and “doit” articulation is seen throughout, they are most effective at building tension when performed in the high register of the instrument and at the end of phrases as seen in mm. 4, 16, 36, 48.

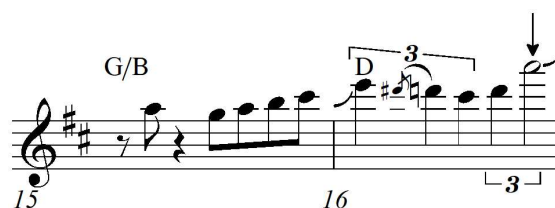


Figure 3.15 – Raising tension with “Doit” articulation at end of phrase mm. 15-16

Metheny conversely reduces melodic tension with note fall articulation. Note fall articulation is performed on the guitar by quickly sliding down the fret board after a note is struck. Metheny’s note falls are especially successful at reducing tension when they occur in the low register of the instrument and at the end of phrases as seen in mm. 8, 20, 39, 47, 52 and 64.

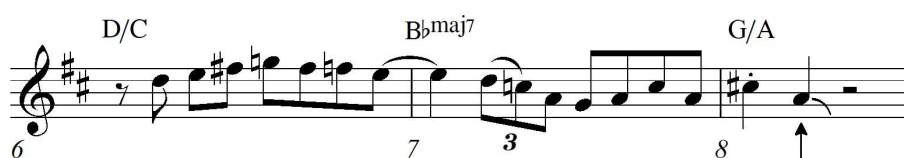


Figure 3.16 – Lowering tension with note fall articulation mm. 6-8

One of Metheny’s primary methods for building rhythmic tension throughout his “Bright Size Life” solo from *Trio Live* includes the use of rhythmic ostinatos during sequences (mm. 10-12, 17-20, 25-27, 33-35, 41-44, 53-55 and 57-62). By using rhythmic ostinatos during sequences, Metheny creates phrases that build with anticipation as the motives extend. Metheny’s most effective tension-building appears in mm. 10-12, where he performs eighth notes that rise in pitch followed by sixteenth notes that descend. The ascending eighth notes rise in a scalar fashion on beats one and two and descend in pitch beginning on the fourth sixteenth note of beat three with sixteenth notes. The descending

sixteenth note melodies primarily consist of notes derived from the A minor pentatonic scale and are played with a “pull-off” guitar technique.

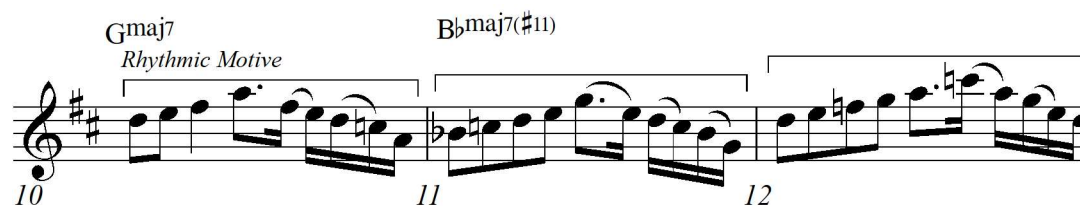


Figure 3.17 – Tension raised with rhythmic ostinato mm. 10-13

Another rhythmic technique applied by Metheny is the use of continuous sixteenth note rhythms. The first A section of the second chorus raises tensions with use of continuous sixteenth note melodies, which raise pressure with the sheer velocity and repetition of the rhythms (mm. 36-39). Although the previously mentioned passage is relatively short, it bears mentioning as it provides Metheny with a single-note climax point prior to his chord soloing and open-pedal point techniques to follow.

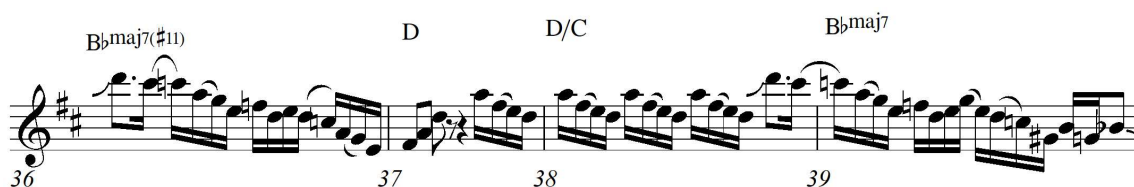


Figure 3.18 – Building tension with continuous sixteenth note melodies mm. 36-39

Other rhythmic methods utilized by Metheny to build tension includes the use of syncopation and hemiola as seen in mm. 25, 41-45, 47-52, 53-56 and 57-62 of the transcription. Syncopation and hemiola are frequently performed with Metheny’s chord soloing and open-string pedal point techniques to raise rhythmic tension as the solo draws to a close.

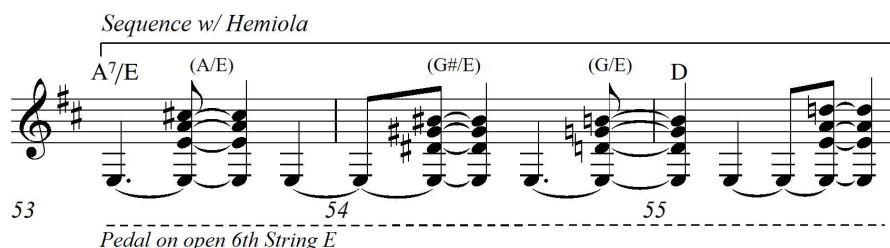


Figure 3.19 – Open-string pedal point played with hemiola mm. 53-55

As Metheny progresses into the final chorus, chord soloing is used extensively to create a fuller texture, which builds intensity as the solo prepares to conclude (mm. 41-63). Metheny's chord soloing features the use of two-note voicings in thirds (mm. 47-52) and fifths (mm. 57-59), triads (mm. 53-55, 59-62), quartal harmony (mm. 56), and open-string pedal points (mm. 41-44, 53-55, 57-59). Metheny raises additional tension by switching his set of chord voicings every four-measure phrase, which leaves the listener eager to hear what harmonic texture will be performed next.

One of Metheny's most effective harmonic methods for building tension at the end of his solo includes the use of open-string pedal points. Each of Metheny's pedal points drone on a different string as found in mm. 41-45 (1st string E), mm. 53-55 (6th string E), and mm. 57-59 (3rd string G). Metheny raises melodic and harmonic tensions with his pedal points by droning on the open strings while simultaneously performing melodies on adjacent strings. The previously mentioned open-string pedal points also incorporate the use of syncopation and hemiola, which add rhythmic tension as Metheny prepares to end his solo.

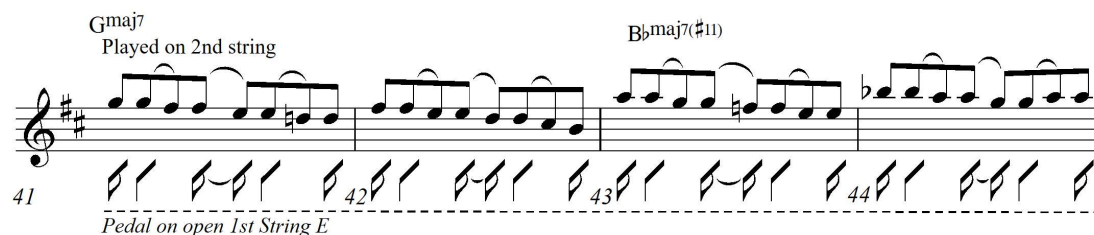


Figure 3.20 – Open string pedal point played with syncopation mm. 41-44

The final A section of the piece features a solo climax in mm. 57-59, where Metheny maintains an open third-string G pedal point while two-note voicings are played in fifths on the second and fourth strings. The syncopated dyads in mm. 57-59 are performed together with the pedal point as the line ascends in pitch and changes to reflect the harmony of both the G major seventh and Bb major seventh sharp eleven chords. Metheny ultimately relaxes tensions in the last four measures (mm. 61-64) of his solo with a series of descending diatonic triads and final quote from the composition melody.

Figure 3.21 – Solo climax and resolution mm. 57-64

“BRIGHT SIZE LIFE” SOLO COMPARISON

After reviewing the melodic, harmonic, and rhythmic characteristics of Metheny’s “Bright Size Life” solos from *Bright Size Life* and *Trio Live*, there are significant differences to be discussed between Metheny’s earlier and later approaches to building tension and release. The first melodic difference between solos appears in Metheny’s anticipated phrasing. In the 1976 “Bright Size Life” solo, Metheny frequently uses rhythmically dense interim phrases to generate tension and foreshadow upcoming phrases. Although anticipated melodies still occur in the more recent 2000 recording, the use of interim phrases is all but abandoned. Another melodic difference occurs in Metheny’s use of sequences. Metheny performs almost twice as many sequences to build and reduce tension in the 2000 recording of “Bright Size Life.” Metheny also differs with the rhythmic elements used to create tension in his sequences. In the 1976 solo, Metheny primarily uses rhythmic displacement to obscure the melodies of sequences, while the 2000 solo features rhythmic ostinatos and syncopation to build tension.

Another melodic distinction occurs with Metheny’s use of superimposing pitch sets. In both solos Metheny’s melodies are primarily diatonic to the corresponding harmony, however, the version from 2000 adds additional melodic tension by superimposing D minor blues tonalities over the D major harmonies found in the fifth measure of the A sections. Metheny also frequently incorporates pitches derived from the A minor pentatonic scale over B-flat major seventh sharp eleven harmonies. In contrast, the 1976 “Bright Size Life” solo rarely veers from using pitch sets that directly correspond with the underlying harmony (i.e., Bb major pentatonic pitches played over Bb major seventh harmonies).

Another difference heard between solos includes the use of scalar patterns.

Metheny's 1976 solo features five instances of scalar patterns, while in the 2000 solo, the use of scalar patterns is noticeably absent. The final melodic distinction found between solos includes Metheny's choice and location of guitar-specific articulation. Metheny's 1976 solo mainly features string slides and hammer-on articulation to build tension during scalar patterns, while the 2000 recording primarily uses string-sliding and "doit" articulation to accentuate the highest pitches within phrases.

Overall rhythmic differences also exist between Metheny's earlier and more recent "Bright Size Life" solo. Metheny builds rhythmic tension in the 1976 *Bright Size Life* solo with the use of continuous eighth note triplets and sixteenth note melodies, many of which occur during interim phrases. Metheny's 2000 solo, in contrast, features the use of syncopation and rhythmic ostinatos as the main techniques for raising rhythmic pressure throughout.

As the second chorus progresses, Metheny shifts in both solos to using chord soloing rather than single-note melodies. The chord voicings played in the 1976 version are primarily two-note voicings played in thirds and sixths, while the 2000 recording features a wider array of chord voicings including two-note voicings in thirds and fifths, triads, quartal harmony, and open-string pedal points. Metheny's 2000 solo builds further harmonic tension with the use of two-note voicings in thirds and fifths, triads, quartal harmony and open-string pedal points that switch every phrase, leaving the listener eager to hear what harmonic texture will be performed next.

The use of pedal points are another harmonic point of distinction between solos. Metheny's method for creating pedal points in the 1976 "Bright Size Life" solo involves

fingering a pedal point on the first-string high E while melodies are played simultaneously in the bottom notes of dyads. The 2000 solo, on the other hand, features the use of open-string pedal points that are played with single notes or dyads on adjacent strings, which creates a fuller harmonic texture. Metheny's open-string pedal points in the 2000 solo are also used more frequently and in longer durations than the pedal points found in the original solo, which creates longer stretches of melodic, harmonic and rhythmic tensions as Metheny builds his solo to a climax.

The final difference to be discussed between solos is the location in which Metheny begins relaxing tension in the final chorus. In the 1976 "Bright Size Life" solo, Metheny uses chord soloing from measures 42-51 and transitions back to single note melodies from measure 52 until the end of his solo. By returning to single note melodies, Metheny relieves harmonic pressure early throughout the final A section. The 2000 solo, in contrast, features Metheny building melodic, rhythmic, and harmonic tensions until the final four measures of his solo with the continued use of open-string pedal points. Tension is ultimately released in the last four measures of the 2000 solo when Metheny descends in pitch with triads and quotes the composition melody.

CHAPTER 4: UNITY VILLAGE COMPOSITIONAL ANALYSIS

“Unity Village” is the third track on Pat Metheny’s debut album *Bright Size Life*.

The composition features a series of intervallic leaps in the melody and basic triadic harmony. Mervyn Cooke comments on Metheny’s rationale for composing music with these elements stating, “... he [Pat Metheny] consciously set out to exploit large intervallic leaps and use basic diatonic triads, which he generally found to be lacking in jazz standards...”.⁶²

“Unity Village” features a 24-measure ABC form with eight-measure sections. The A section is in the key of A minor and shift between i, V, and \flat VI chords. The B section pivots to E major beginning in measure six with a IV (A major seventh) chord. By opening the B section with A major seventh and C sharp minor ninth chords, Metheny creates a sense of major/minor mode mixture after the A minor tonality found in the first eight measures. Although mm. 9-16 are primarily in the key of E, the composition does toggle between E major seventh and E/C chords in mm. 13-16. The E/C “slash” chords found in mm. 14 and 16 are another way of voicing a C Lydian augmented chord, which provides a particularly dissonant harmonic texture when played beside the E major seventh chords found in mm. 13 and 15. The piece builds harmonic tension during the first four measures of the C section (mm. 17-20) by incorporating slash chord harmonies that share a common D pedal point— C/D, G/D, E \flat /D, and B \flat /D. The final four measures of the composition shift briefly to F major in mm. 21-22 before abruptly

⁶² Cooke, *Pat Metheny The ECM Years*, 56.

pivoting back to the initial A minor tonality with a V/V (B/F#) and V (E major) in measures 23-24.

The melody of the A section is diatonic to the key of A minor and features virtually identical four-measure phrases. The phrases in mm. 1-4 and 5-8 begin with giant intervallic leaps primarily comprised of sevenths. The use of quarter and eighth note triplet patterns in mm. 1-2 and 5-6 leave the listener feeling uneasy until sustained notes relax rhythmic tensions in mm. 3-4 and 7-8. The B section immediately raises melodic tension with a large intervallic leap of an octave played with a D sharp (#11) over the A major seventh harmony. Rhythmic tension is also raised in the B section melody by including more consecutive strings of eighth and sixteenth notes. The B section melody features the first instances of Metheny concluding two-measure phrases (mm. 10 and 12) with descending fourths, which will be repeatedly used to conclude phrases later in the C section.

The head tune includes multiple examples of motivic development that begin half-way through the B section melody (mm. 13-16) and continues until the end of the piece. The motives in mm. 13, 17 and 21 are all mirrored with variations in mm. 15, 19, and 23. The previously mentioned motives all conclude in a similar manner with descending fourth intervals and sustained final notes. Significant melodic tension is raised during the first four measures of the C section (mm. 17-20), where the motive introduced in measure 17 is transposed up a minor third (measure 19) to reflect the change in tonality from G major to B \flat major. Additional excitement is created in mm. 17-20 by connecting the motives with an anticipatory phrase that ascends in pitch with eighth note triplets (measure 18). The climax of the piece occurs in mm. 21-22, where the

melody ascends to its highest point (G), and a motive is established in the upper range. The motive in mm. 21-22 is played down a half-step at the conclusion of the piece (mm. 23-24), which relaxes some melodic tension while conforming to the B/F# and E harmonies. The last notes of the composition again feature a descending fourth (measure 23) and sustained final note (B) in measure 24.

Another melodic aspect to be discussed is the articulation which Metheny uses in the original 1976 performance of the piece. Metheny uses pick attack, sliding, and note falls to build and release tensions throughout. The identical four measure phrases found in the A section (mm. 1-4, 5-8) begin with a strong pick attack that gradually becomes lighter as the phrases conclude. A guitar sliding technique is also used at the end of the A section phrases, which further establishes a relaxed atmosphere within the opening eight measures of the piece. The B section commences in mm. 9-10 with an aggressive pick attack that accompanies the large intervallic leap in the melody. Metheny gradually lightens his dynamics in mm. 11-12 before arriving at the quietest point of his composition in mm. 13-16, which relaxes the listener before the ensuing melodic build of the C section.

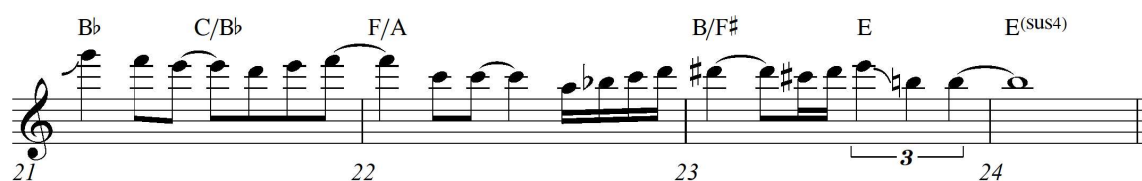
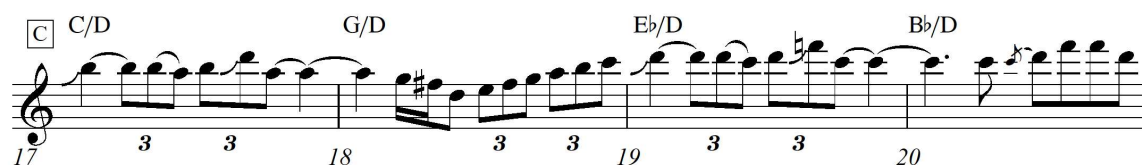
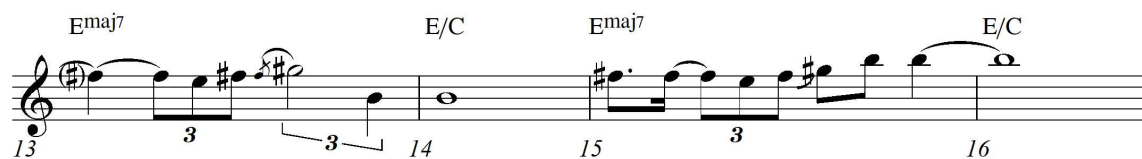
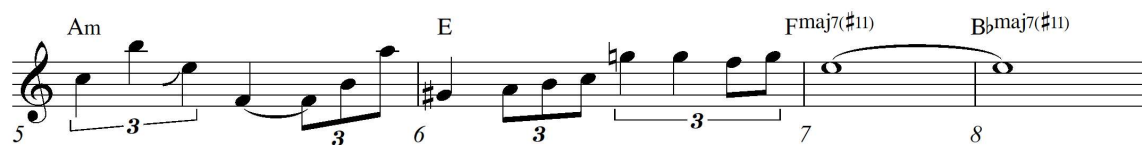
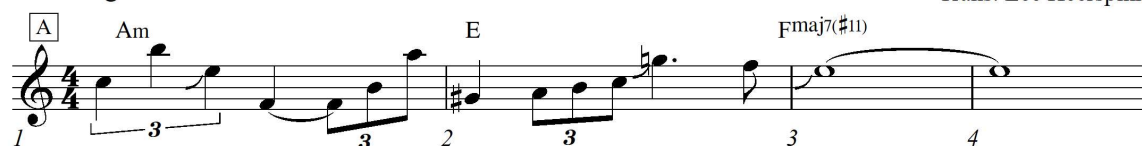
Metheny gradually builds excitement in the C section by growing louder as the ascending melody cascades into the upper register (mm. 17-19). Additional excitement is created in mm. 17-21 by using a guitar sliding technique to accentuate the highest pitches of Metheny's phrases. Metheny's most aggressive pick attack is found during the anticipatory phrase and head melody climax found in mm. 20-22. The final measures (mm. 23-24) feature a light pick attack and dramatic note fall in measure 23.

Finally, regarding the instrumentation, in the original 1976 recording Metheny solos over a pre-recorded chordal guitar accompaniment while the *Trio Live* recording features a trio setting with Larry Grenadier on bass and Bill Stewart on drums. The difference in instrumentation most likely influences Metheny's use of chord soloing, as it is customary for guitarists to avoid chord soloing when there is another active comping instrument to prevent conflicting chord tones.

Unity Village

Even Eighths ♩ = 110

Pat Metheny
Trans. Lee Heerspink



“UNITY VILLAGE” FROM *BRIGHT SIZE LIFE*

Pat Metheny’s solo on “Unity Village” from 1976 includes multiple melodic techniques that create and diffuse tension and merit discussion. Regarding range, each of Metheny’s solo choruses uses the full range of the instrument to build and climax during the C sections. The A sections commence with phrases that ascend into the high register (mm. 1-6, 25-28). The subsequent melodies of the A and B sections gradually descend before climbing again at the beginning of the C section melodies (mm. 17-20, 41-44). Both C sections reduce melodic tension in the last two measures by gradually descending in pitch (mm. 23-24, 47-48).

Another technique used to build melodic pressure includes anticipatory phrasing. Metheny’s anticipated melodies help build excitement and guide the listener into new phrases and tonal centers. The duration of Metheny’s anticipatory melodies vary, ranging from longer, more rhythmically dense “interim” phrases (mm. 4, 28, 40), to shorter anticipatory phrases with few notes (mm. 8, 10, 12, 16, 18, 20, 42). Many of the anticipatory melodies include additional techniques such as chromatic approach tones (mm. 16, 18, 33) and “bar-line shifts”⁶³ (mm. 8, 28, 40) to help further increase tension in the melody. A prime example of a bar-line shift can be seen in measure 40 of the transcription, where Metheny performs an ascending D Mixolydian scale with chromatic approach tones over the E/C harmony in anticipation of the C/D harmony found in measure 41.

⁶³ “Bar-line shifts occur when an improviser, by virtue of his/her note choices, arrives at a given chord late, sometimes even a whole measure late, or earlier than the given placement.” Jerry Coker, *Elements of the Jazz Language For The Developing Improvisor* (Alfred Publishing Co., 1991), 83.

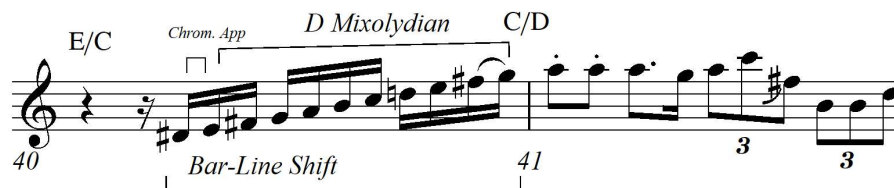


Figure 4.1 – Raising tension by anticipating harmony with bar-line shift mm. 40-41

Metheny also performs sequences in his solo to raise and lower tensions with the gradual ascent or descent of pitch (mm. 0-3, 7-8, 17-20, 23-27, 31-32). One of Metheny's most effective sequences for building melodic tension can be heard in the first C section, where he establishes a motive in mm. 17-18 that is transposed up a perfect fourth to reflect the Eb/D and Bb/D harmonies (mm. 19-20). Additional tension is created by connecting the motives with an ascending anticipatory phrase as seen in measure 18.

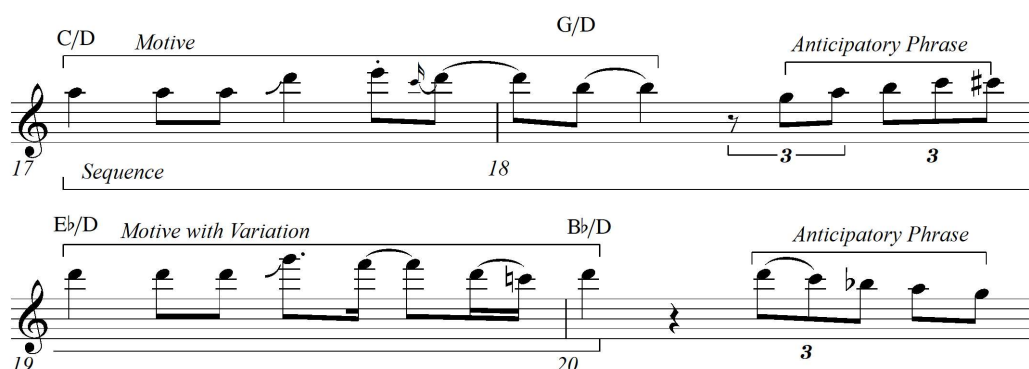


Figure 4.2 – Sequence that lowers tension with lower pitch set mm. 17-20

The majority of Metheny's sequential playing is dedicated to reducing melodic tension with gradual pitch descents as seen in mm. 1-3, 7-9, 23-24 and 25-27. Another melodic technique used to resolve melodic tension includes quoting the composition melody (mm. 21-22). A combination of the previously mentioned techniques appears in

measure 21-24, where Metheny briefly quotes the head melody (mm. 21-22) and gradually descends in pitch with a sequence in mm. 23-24.

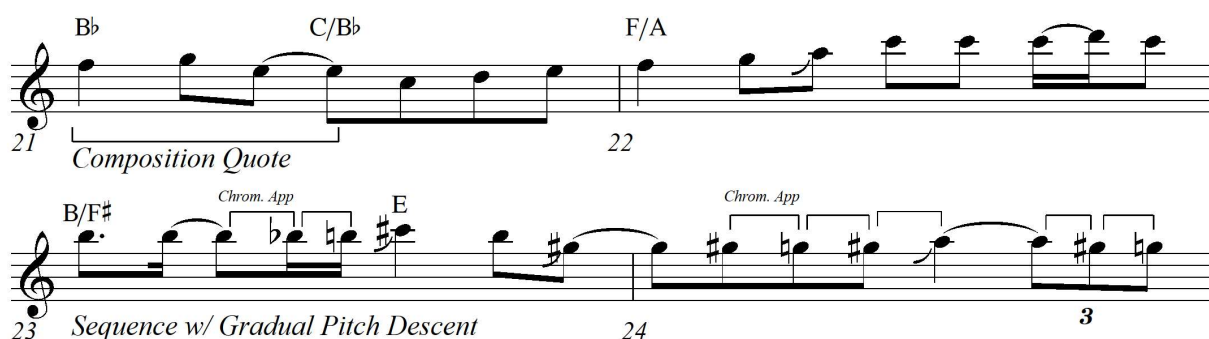


Figure 4.3 – Reducing tension with head quote and melodic contour mm. 21-24

Pat Metheny uses guitar-specific articulation throughout his solo to momentarily build melodic tension. Metheny routinely brings attention and added melodic pressure to the highest pitch of phrases by sliding into notes as seen in measures 6, 8, 9, 19, 29, 43 and 47.

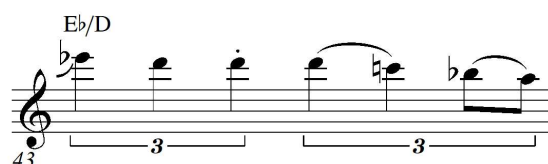


Figure 4.4 – Raising tension by sliding into highest pitch of phrase mm. 43

Metheny conversely uses note fall articulation to decrease melodic tension (mm. 15, 26, 27, 44). Metheny performs note falls by briefly sliding down the guitar neck after a pitch is played, which reduces tension by creating a sense that the notes are “drifting off” from a listener’s perspective.

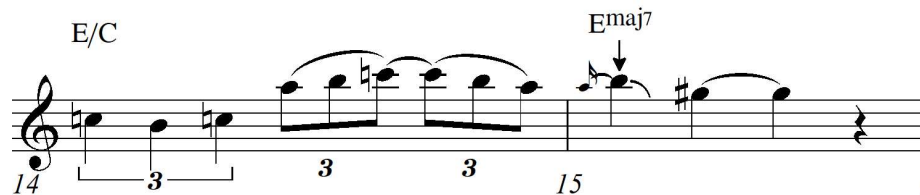


Figure 4.5 – Lowering tension with note fall articulation at end of phrase mm. 14-15

Metheny also employs differing pick attacks throughout his solo, which affect the overall dynamics and intensity of his solo. Metheny achieves a relaxed feel and softer dynamics in the melody by using a lighter pick attack with melodies that occur in the lower range. He conversely uses a heavier pick attack when playing in the upper register of the guitar, or transitioning into the upper range with the use of interim phrases as heard in measures 4, 28, and 40. Metheny mimics the articulation heard in the composition melody by lowering tension in the B sections with a light pick attack, and raising tension in the C sections with the use of a heavier pick attack and louder dynamics.

Metheny primarily achieves rhythmic tension and release by playing different sections of his solo either behind or directly on top of the beat. In the A and B sections, Metheny often employs a loose rhythmic articulation played so far behind the beat, exact rhythms can be challenging to decipher. By commencing each chorus with loose rhythmic articulation, Metheny provides a relaxed rhythmic platform from which to build into the C sections.

A prime example of Metheny's "behind the beat" articulation is found at the beginning of the second chorus (mm. 25-27), where he performs simple melodies with obscured triplet note figures in the rhythm. Metheny further relaxes tension in measures 25-27 with the frequent use of note falls that quickly slide down the guitar neck.

Although much of the A and B sections feature loose rhythmic articulation, notable exceptions occur during interim phrases found in mm. 4, 28, and 40, where Metheny abruptly raises rhythmic tension by playing the melodies directly on the beat.

The image displays musical notation for measures 25 through 28, labeled as the '2nd Chorus'. The notation is written on a single staff in treble clef. Measures 25 and 26 are marked with the chord 'Am' and feature quarter note triplets. A bracket under measures 25 and 26 is labeled 'Played Behind The Beat'. Measure 26 also has the chord 'E7' written above it. Measures 27 and 28 are marked with the chord 'Fmaj7' and feature eighth note triplets. A bracket under measures 27 and 28 is labeled 'Played On The Beat'. The notation includes various rhythmic markings such as '3' for triplets and '7' for eighth notes.

Figure 4.6 – Raising/lowering tension with rhythmic articulation mm. 25-28

Metheny creates a relaxed rhythmic platform in preparation for the C sections by playing quarter note triplets (mm. 13-14, 38) and rests (mm. 15, 39) in the rhythm. Measures 16 and 40 include anticipated melodies that are performed decisively on the beat with a heavy pick attack, which grabs the listeners attention and builds excitement prior to the C sections. The C sections climax in mm. 17-20 and 41-44, where Metheny uses a heavy pick attack with phrases that cascade higher in pitch. The last two measures of each chorus (mm. 23-24, 47-48) feature Metheny again reverting to “behind the beat” rhythmic articulation to reduce tension at the end of the form.

“UNITY VILLAGE” FROM *TRIO LIVE*

As mentioned in the compositional analysis, the instrumentation used in the 2000 recording of “Unity Village” features a trio setting as opposed to the overdubbed guitar duo heard in the 1976 *Bright Size Life* version. A guitar trio setting is inherently more suitable for chord-soloing techniques as there is no other comping instrument to conflict with. Because Metheny’s first chorus of the *Trio Live* recording exclusively consists of chord-melody soloing, this analysis will focus primarily on the second and third choruses to draw a more direct comparison to the original.

Sequences play a vital role in both building and relaxing tension throughout Metheny’s solo. Virtually all Metheny’s sequences feature rhythmic ostinatos that either ascend in pitch to build tension (mm. 34-35, 41-42, 47-48, 61-63), or descend in pitch to relax the melody as seen in mm. 1-4, 25-27, and 59-60. As Metheny’s solo progresses into the final chorus, he further increases melodic tension within sequences by anticipating upcoming harmonies. Effective use of the previously mentioned technique appears in measures 61-63 where Metheny plays a series of ascending melodies that begin with arpeggiated triads. The melody gradually cascades higher in pitch while upcoming harmonies are anticipated with the final note of each measure.

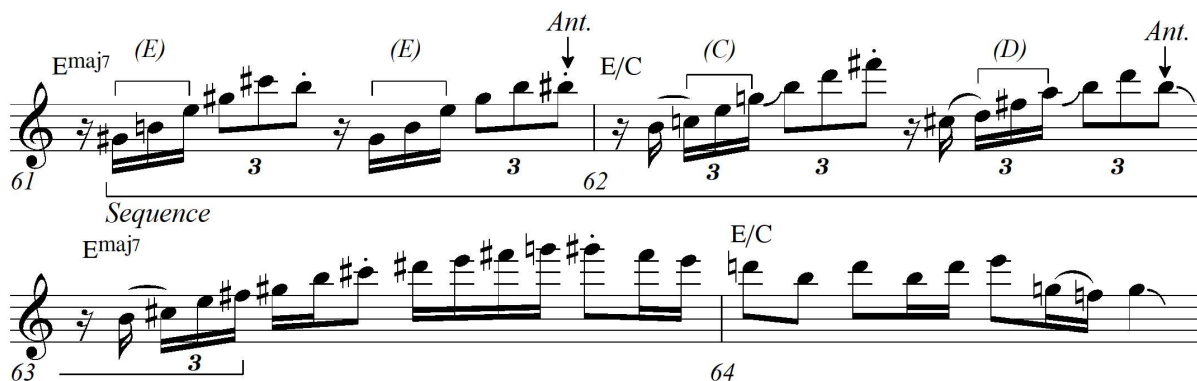


Figure 4.7 – Building tension with sequences and anticipated pitches mm. 61-64

As stated previously, Metheny relaxes tension within sequences by using melodies that gradually fall in pitch. A prime example of a descending sequence occurs at the beginning of the solo (mm. 1-4) where Metheny utilizes chord soloing and rhythmic ostinatos to descend with stepwise motion in the melody. Another effective example is found at the beginning of the second chorus (mm. 25-27), where the motive played in mm. 25-26 is mimicked with similar rhythms and a lower pitch set in measure 27. Metheny commences both the first and second choruses with descending sequences in order to provide relaxed platforms from which to create tension.

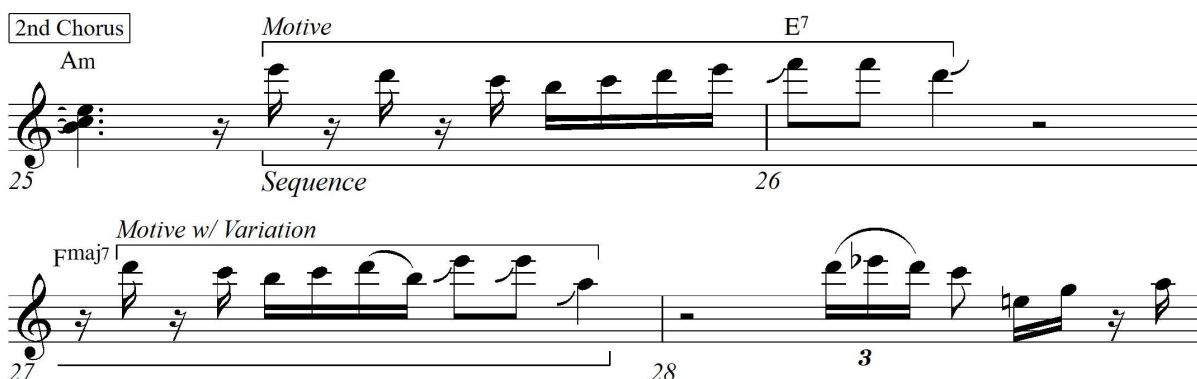


Figure 4.8 – Lowering tension with sequence featuring gradual pitch descent mm. 25-27

An additional technique used to build melodic tension is intervallic playing as seen in mm. 31, 39, 47-48, 54, 57, 61-62 of the transcription. Metheny's intervallic playing is especially effective when combined with sequences—as seen in mm. 47-48—where Metheny builds a dissonant diminished melody by ascending with major triads that outline the notes of an E diminished seventh chord (E, B \flat , G, D \flat , B \flat). The ascending intervallic pattern is played with identical sets of sixteenth note rhythms that end in the high register with pitches anticipating the upcoming triads.

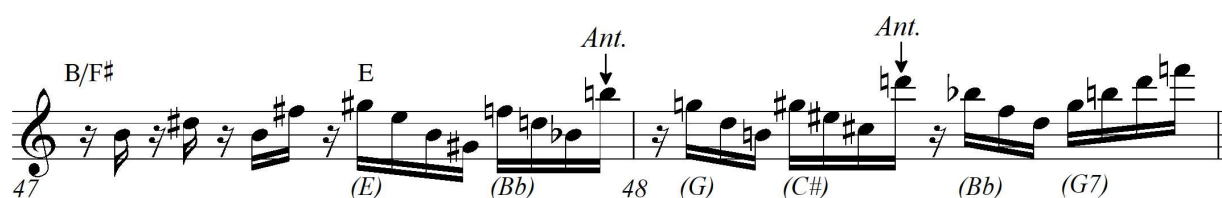


Figure 4.9 – Raising melodic tension with intervallic sequence mm. 47-48

Metheny also uses chromaticism in his solo to bring dissonance to melodies and raise tensions, which occur in mm. 32, 37, 45, and 54 of the transcription. Other melodic techniques occur at the end of chromatic melodies such as transitional phrases and tails (mm. 32, 45, 53), which further raise tension in a chromatic fashion by descending on the guitar neck with a first-second fingering pattern. The most tenses and visible use of Metheny's chromaticism takes place in m. 54 of the transcription where Metheny chromatically descends on beat three with a rapid string of chromatic thirty-second notes that concludes with a tail and note fall.

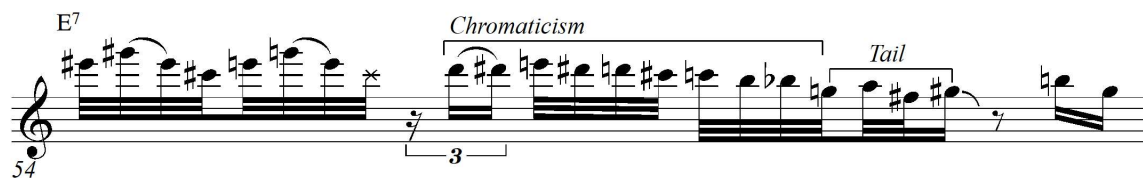


Figure 4.10 – Building tension with linear chromaticism and tail mm. 54

Metheny quotes the head twice in his solo to reduce melodic tension with the use of a familiar melody in the C sections of the first and third choruses (mm. 21-22, 69-72). The head melody quote featured in measures 69-72 is clearly the dramatic apex of Metheny's solo, as the previous measures (mm. 65-68) build with melodic, rhythmic, and harmonic tensions.



Figure 4.11 – Reducing tension with head quote mm. 69-72

The final melodic aspect to be discussed is Metheny's use of string slides and "doit" articulation (mm. 26, 27, 42, 56, 69). Metheny most effectively builds melodic excitement with string slides and "doit" articulation when they are performed during the highest pitch within phrases. Note fall articulation is conversely used to momentarily decrease tension in the melody (mm. 18, 55, 62, 64, 71). Metheny's note falls are also most successful at reducing melodic tension when they are performed at the end of phrases.



Figure 4.12 – Reducing tension with note fall articulation mm. 64

Metheny builds rhythmic pressure throughout his solo with the use of sixteenth note syncopation. Metheny begins three phrases in his solo with syncopated sixteenth notes that jump-start rhythmic tension at the beginning of phrases as seen in mm. 25-27, 33-34, and 47. Metheny also frequently begins melodies with sixteenth notes that fall on the “up” beats, and at no time begins a phrase directly on a downbeat without first anticipating the melody in the previous measure.



Figure 4.13 – Raising rhythmic tension with sixteenth note syncopation mm. 33-34

Metheny builds rhythmic tension during the A section of the second chorus (mm. 49-56) with the use of “behind the beat” rhythmic articulation. Although Metheny’s use of loose rhythmic articulation is used periodically throughout the first A and B section (mm. 25-38) to relax melodies, mm. 49-56 feature a long stretch of behind the beat playing that raises tension and is only resolved when rhythmic clarity is restored during the B section (mm. 57-64). Metheny begins the section in mm. 49-52 with a string of eighth note triplets that are at times played so far behind the beat that exact rhythms can be challenging to decipher. Additional melodic tension is added in mm. 51 with the

repeated use of a high (E), which mimics a pedal point until the line is resolved using a descending A minor pentatonic melody in measure 52.

3rd Chorus

Am 8va

E7

Fmaj7 (8)

49 3 3 3 50 3 3

51 Pseudo E Pedal Point 52 A minor pentatonic 3 3 3 3

Figure 4.14 – “Behind the beat” rhythmic articulation mm. 49-52

Metheny also uses harmony to build tension and release with the use of chord soloing. Metheny’s “Unity Village” solo from *Trio Live* is the only solo analyzed in this document that showcases his chord-melody soloing at the *beginning* of his solo. Metheny dedicates his entire first chorus (mm. 1-24) to laying a relaxed melodic, harmonic and rhythmic platform to build upon in the second chorus. Metheny does briefly raise tensions in the C section of the first chorus by beginning with staccato notes (mm. 17) and by leaping into the high register to play the head melody quote in mm. 21, however, tensions remain relatively low throughout with the use of a light pick attack, slurred articulation, sustained chord voicings and stepwise diatonic melodies.

The chord soloing performed during the final C section (mm. 65-72) is used conversely to build intensity as Metheny’s solo comes to a climax. Metheny utilizes a combination of triads (mm. 65-68), quartal harmony (mm. 69-70) and open triads (mm. 71) to thicken the harmonic texture of his solo. Measure 71 features an abrupt reduction

in harmonic tension by switching back to single note melodies until the final measure of his solo.

“UNITY VILLAGE” SOLO COMPARISON

After reviewing the melodic, harmonic, and rhythmic characteristics of Metheny’s “Unity Village” solos from 1976 and 2000, there are significant differences to be discussed between Metheny’s earlier and later approaches to building tension and release. There is a stark difference between solos in the overall melodic material that Pat Metheny uses to create tension and release. The 1976 solo is primarily diatonic to the underlying harmony and frequently uses stepwise motion with occasional chromatic approach tones. In contrast, Metheny’s 2000 solo provides a significantly wider array of melodic techniques not seen in the original that includes longer stretches of chromaticism, blues-based material, pedal point, transitional phrases/tails, and intervallic playing.

Perhaps the most prominent distinction seen between solos is Metheny’s use of intervallic playing. The 2000 version features six instances of Metheny using intervallic melodies to build and diffuse tension, while in the 1976 recording intervallic soloing is noticeably absent. Metheny’s use of composition quotes is another point of melodic distinction between solos. Although both recordings utilize a variation of the head melody at the end of the first chorus (mm. 21-22), the quote from the 1976 solo is more subdued and almost unrecognizable. The 2000 version, in contrast, features a verbatim head quote from the final four measures of the composition as the climax point of the solo in mm. 69-72.

Anticipated phrasing frequently occurs in both the *Bright Size Life* and *Trio Live* recordings of “Unity Village.” In the 1976 recording, Metheny’s use of anticipated melodies includes long “interim phrases” that are utilized with bar-line shifts to foreshadow upcoming harmonies. Although shorter instances of bar-line shifts do occur

in the 2000 solo, the use of “interim phrases” are altogether absent in the more recent recording. Another difference appears in Metheny’s motivic playing. Metheny places a greater emphasis on motivic development in the more recent 2000 solo by performing almost twice the amount of sequences than the 1976 version of “Unity Village.”

From an overall rhythmic standpoint, Metheny’s 2000 solo is more virtuosic than its predecessor, with the second and third choruses featuring long stretches of sixteenth and thirty-second notes. As stated in the *Trio Live* analysis, Metheny frequently builds rhythmic tension by “jump-starting” melodies with sixteenth note syncopation. Metheny further raises rhythmic pressure in the 2000 solo with the frequent use of rhythmic ostinatos during sequences. The 1976 solo, in contrast, features more sparse rhythms that include quarter and eighth note triplet figures, which keeps rhythmic tension subdued throughout much of his solo. Although rhythmic tension is relatively low in the 1976 recording, Metheny does periodically create rhythmic pressure by toggling between phrases with sparse rhythms and interim phrases that ascend with sixteenth notes.

Another rhythmic difference can be seen in Metheny’s use of “behind the beat” articulation. Metheny begins the final choruses of each solo with triplet figures that are played dramatically behind the beat. In the 1976 solo, Metheny breaks from using “behind the beat” articulation after only three measures, while the 2000 version further extends the loose rhythmic feel throughout most of the A section (mm. 49-56). Metheny’s 2000 solo adds further rhythmic and melodic tension to the section by performing a flurry of intervallic and chromatic thirty-second note melodies that are performed virtually out of time (m. 54).

The original 1976 “Unity Village” recording is all but devoid of chord soloing, a fact that may be attributed the overdubbed duo setting in which the original recording was created. Regardless of the difference in instrumentation, Metheny uses a greater amount of chord soloing within the 2000 recording. The first chorus of Metheny’s 2000 solo is played exclusively with chord-melody soloing and performed with a relaxed feel, which is aided by his use of simple rhythms, light pick attack and stepwise motion in the melody. Harmony is conversely used to build intensity and climax at the end of Metheny’s 2000 solo, where he ascends gradually in pitch with triads and performs a composition quote with quartal harmony.

CHAPTER 5: MISSOURI UNCOMPROMISED COMPOSITIONAL ANALYSIS

Pat Metheny's composition "Missouri Uncompromised" is one of three pieces written on *Bright Size Life* that reflects on the surrounding areas of Metheny's hometown of Lee's Summit, Missouri.⁶⁴ Cooke writes, "There are suggestions here of the personal significance of Metheny's Missouri background, with the overdubbed guitar duet 'Unity Village' celebrating a place close to his hometown where he spent enjoyable summers, and other titles ('Missouri Uncompromised' and 'Omaha Celebration') reflecting the region and its history...".⁶⁵

"Missouri Uncompromised" is an up-tempo swing-style piece that features a 44-measure AABA form in the key of A. The written melody of the composition is relatively short (12-measures) and only occurs during the A sections. The melody begins in measure one with a string of continuous eighth notes that begin on the "and" of beat one and ascends with a pair of intervallic fourths (m. 1). The first phrase concludes in measure three with additional intervallic leaps of a fourth, third, and seventh played with syncopation.

The opening motive in measure one is transposed up a half-step in measure five over the B \flat chord and continues to rise and fall while changing to reflect the harmony of the non-functional progression that follow (D \flat /A \flat , E \flat /G) in mm. 6-7. The melody descends in a scalar manner in mm. 8-9 before reinstating the original motive (m. 10) and enclosing the tonic (mm. 11-12). The coda melody (mm. 33-39), which is played in

⁶⁴ Cooke, *Pat Metheny The ECM Years*, 59.

⁶⁵ Cooke, *Pat Metheny The ECM Years*, 59.

unison, is reserved solely for the conclusion of the piece and includes two virtually identical four-measure phrases with large intervallic leaps that rise into the high register and descend in a scalar manner. Throughout the 1976 recording of “Missouri Uncompromised,” Metheny employs multiple slides to accent the highest notes of his phrases (mm. 1, 7, 9, 10) and build excitement. Metheny also frequently uses a guitar “pull-off” technique to slur and relax his melodies as seen in measures 2, 7, 9, 11 of the transcription.

“Missouri Uncompromised” incorporates areas with static harmonic rhythm (mm. 1-4, 21-24) and non-functioning chord progressions (mm. 5-7, 19-20, 25-27). With exception to the B section, all the harmonies presented are either basic triads or “slash chords.” The A section begins with four measures of an A major chord, while measures 5-7 incorporates a faster harmonic rhythm and non-functioning harmonies (B \flat , D \flat /A \flat , and E \flat /G). The bass line continues to descend in measure 8 as the harmony pivots back to the original key of A with a IV chord (D/F \sharp) before concluding the section with V (E) and I chords (A) in mm. 9-12. The B section (mm. 13-20) features harmonies that oscillate between the iii (C \sharp m9) and IV chords (Dmaj9), however, the key center is obscured in mm. 19-20 with a sustained B \flat major chord.

It is interesting to note that bass players Jaco Pastorius (*Bright Size Life*) and Steve Swallow (*Gary Burton Quartet Live*) approach the A section differently in each recording. Pastorius performs dramatic sustained bass notes played with a wide vibrato and sliding technique while Swallow performs more rhythmically active patterns that accentuate the broken swing feel provided by the drums (mm. 1-12, 21-32). In both recordings, Pastorius and Swallow switch to walking quarter notes during the B section

while Metheny solos over the underlying harmony in mm. 13-20. Drummers Bob Moses (*Bright Size Life*) and Antonio Sanchez (*Gary Burton Quartet Live*) both reflect the change in the form by playing a broken swing feel during the A section, and a driven swing feel during the B section, aided by the use of consistent eighth notes on the cymbals. During Metheny's solos, both the *Bright Size Life* and *Quartet Live* ensembles primarily play a swing-rhythmic feel, however, group interaction is paramount; a fact that is displayed with the use of unpredictable rhythms and varying time-feels throughout.

Missouri Uncompromised

Pat Metheny

Trans. Lee Heerspink

Swing ♩ = 220

The musical score is written for a piano and features a melody in the right hand and a bass line in the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as Swing ♩ = 220.

The score is divided into several measures, with measures 1 through 40. The melody is primarily in the right hand, and the bass line is in the left hand. The score includes various chords and a final unison section.

Chords and notes are indicated above the staff:

- Measures 1-4: A, Bb, Db/Ab, Eb/G, D/F#
- Measures 5-8: E, E/D, A
- Measures 9-12: C#m9, Dmaj9
- Measures 13-16: C#m9, Dmaj9, Bb
- Measures 17-20: A, Bb, Db/Ab, Eb/G, D/F#
- Measures 21-24: A, Bb, Db/Ab, Eb/G, D/F#
- Measures 25-28: E, E/D, A
- Measures 29-32: E, E/D, A
- Measures 33-36: N.C. Unison
- Measures 37-40: A(sus4)

The score concludes with a final unison section in measures 33-40, marked with a double bar line and the instruction "Last Time: To Coda".

“MISSOURI UNCOMPROMISED” FROM *BRIGHT SIZE LIFE*

Pat Metheny’s solo on “Missouri Uncompromised” from *Bright Size Life* features multiple methods for building and diffusing melodic tension that include sequences, digital patterns, outside playing, and anticipated phrasing. The first melodic technique to be discussed is Metheny’s use of sequences. Metheny’s most effective tension-building sequences in his original “Missouri Uncompromised” solo include the use of rhythmic displacement (mm. 0-8, 18-22, 69-72) or hemiola (mm. 75-76, 119-120) in the rhythm. An example of Metheny’s use of a sequence with rhythmic displacement appears in measures 18-21, where he performs a series of descending major pentatonic melodies that begin on differing beats while changing to reflect the Eb/G, D/F# and E harmonies. Both the rhythmic displacement of the pentatonic motive and the gradual rise in tessitura help build melodic and rhythmic tensions that progress into measure 22.

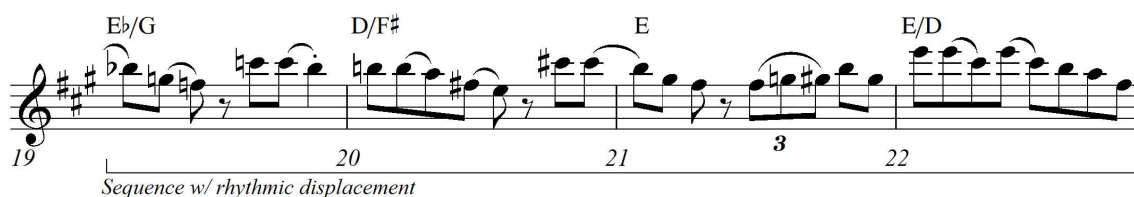


Figure 5.1 – Raising tension using sequence with rhythmic displacement mm. 19-21

Metheny also raises melodic and rhythmic tensions by performing repetitive digital patterns with continuous strings of eighth-note triplets as seen in measures 28-29, 50-53, 107-108. The velocity of the rhythm combined with the repetitive nature of the melody in measures 50-53 creates a pseudo-melodic pedal point that grows with intensity as the phrase continues to expand. Metheny’s digital patterns occur briefly at times (mm.

28-29, 107-108), however, in measures 50-53 he uses a long stretch of “535321” digital patterns to build an exciting four-measure sequence that shifts stepwise to reflect the Db/Ab, Eb/G, D/F# and E harmonies.

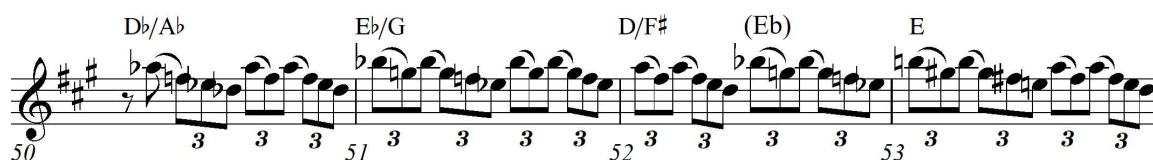


Figure 5.2 – Raising melodic/rhythmic tension with repetitive “535321” digital pattern featuring continuous eighth note triplets mm. 50-53

Metheny’s solo on “Missouri Uncompromised” from *Bright Size Life* provides the first example in this document of prolonged “outside playing”⁶⁶ demonstrated in his earlier recordings. Measures 67-68 feature Metheny “side-slipping” down the neck with chromatic approach tones and pivot notes that are embedded into melodies derived from B, B-flat, and A major scales. Metheny ends the melody in measure 68 with an interim phrase that ascends with notes from the A major scale, which again are embellished with multiple chromatic approach tones.

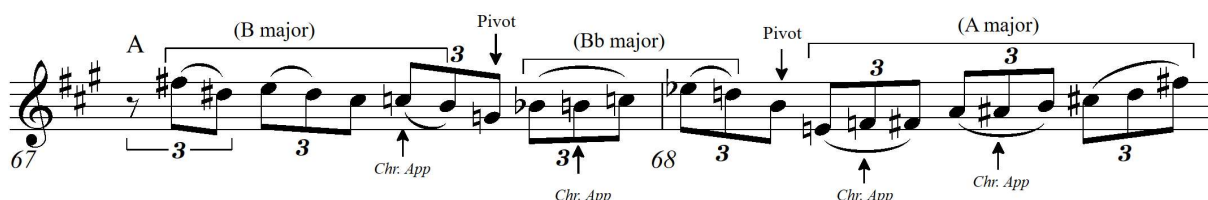


Figure 5.3 – Raising tension with side slipping, chromatic approach tones and pivot notes mm. 67-68

⁶⁶ Coker, *Elements of the Jazz Language for the Developing Improvisor*, (1991, 83). Coker defines slide-slipping and outside playing as, “Having essentially the same meaning, these terms refer to events in a solo where the improviser is deliberately playing ‘out-of-the-key’ for the sake of creating tension...”

Another area of prolonged outside playing occurs in measure 93-96, where Metheny utilizes intervallic fourths and tritones to perform one of the most dissonant passages of his solo. Metheny begins in measure 93 by performing sets of intervallic fourths that rise primarily by whole steps over the B \flat , D \flat /A \flat , E \flat /G, and D/F \sharp harmonies. The melody switches briefly to include pairs of intervallic tritones on beat four of measure 94 through the second beat of measure 95. Intervallic fourths reappear on beats three and four of measure 95 and descend in minor thirds before Metheny concludes the melody with an obscure descending intervallic melody (mm. 96) reminiscent of arpeggios performed previously in measures 91-92.

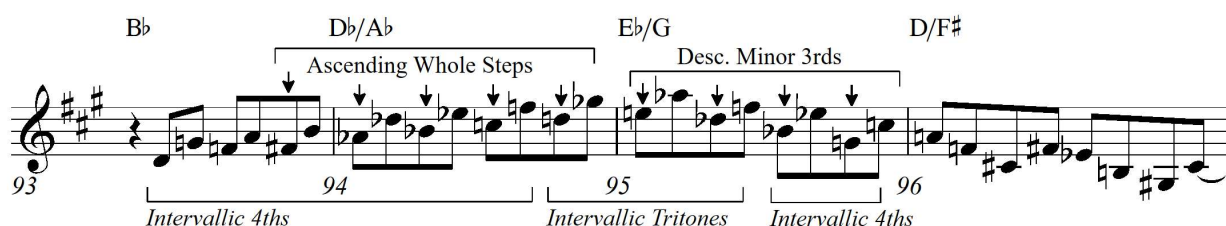


Figure 5.4 – Raising tension with outside playing during intervallic sequence mm. 93-96

A final melodic and rhythmic aspect is Metheny's anticipated phrasing. Anticipatory phrases (mm. 24, 36, 48, 56, 60, 72, 88, 124) include few notes while "interim phrases" (mm. 11-12, 15-16, 44, 80) generally contain longer rhythmically dense flourishes. In the 1976 recording of "Missouri Uncompromised," Metheny's interim phrases generally utilize ascending scalar patterns (mm. 11-12, 31-32, 44) or scalar ascents (mm. 44, 68, 80) in the melody that build excitement by quickly rising into the upper register of the instrument.

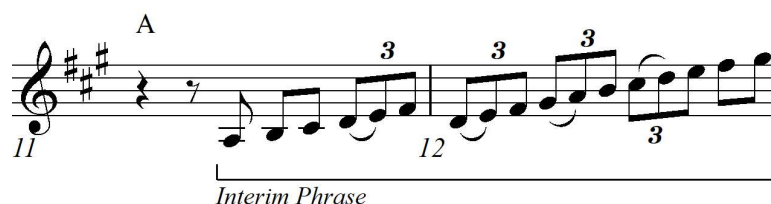


Figure 5.5 – Raising melodic tension with interim phrase mm. 11-12

Another phrasing technique used by Metheny occurs with his treatment of rhythms in the 12-measure A sections. Metheny routinely begins A sections with space by utilizing rests and quarter notes before gradually introducing longer strings of continuous eighth notes and eighth note triplet patterns as the sections progress (mm. 13-24, 43-56, 57-68). This reoccurring style of phrasing provides an effective ebb and flow that allows Metheny to reset rhythmic tensions and slowly build throughout many of the A sections.

As Metheny's solo develops into the final chorus, he begins to include harmony in the form of two-note voicings, which first appear in measures 101-104, where he incorporates melodic, rhythmic, and harmonic tension simultaneously. Melodic tension is raised by repeating an A note in the top voice of dyads, rhythmic tension is built with hemiola (mm. 101-102) and syncopation (mm. 102-104), and harmonic excitement is created by performing bends in the lower notes of the two-note voicings that toggle between the 3rd (C#) and 4th (D) of the underlying A major harmony.

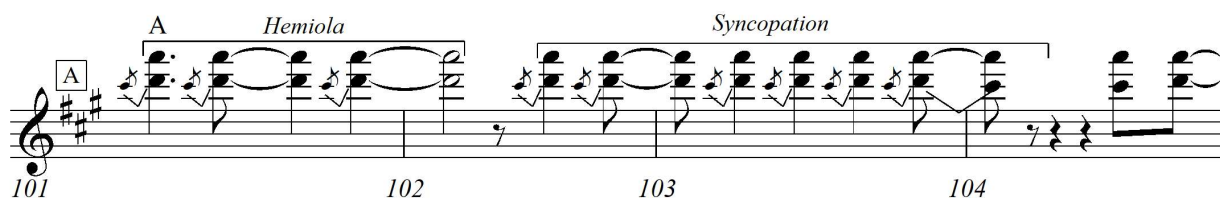


Figure 5.6 – Dyads played with A pedal, string bends, and hemiola/syncopation mm. 101-104

Beginning in measure 112, Metheny almost exclusively uses two and three note voicings until the end of his solo. In measures 112-118, Metheny thickens the harmonic texture and raises the overall dynamics of his solo by switching from single note lines to two-note voicings comprised of fourths. A pedal point with hemiola pattern is established with dyads in measures 119-120, which increases melodic and rhythmic tensions as Metheny approaches the final A section. Although the previously mentioned pedal point brims with excitement, a release of rhythmic tension begins immediately at the start of the final A section with the use of sustained triads. A further reduction of melodic and rhythmic pressure occurs until the end of Metheny's solo by performing a sequence with gradual pitch descent (mm. 125-128) and sustained dyads that descend in range (mm. 129-132).

“MISSOURI UNCOMPROMISED” FROM *QUARTET LIVE!*

As with many of the solos previously analyzed in this document, Pat Metheny frequently uses sequences to build and release tension in his “Missouri Uncompromised” solo from *Quartet Live*. Sequential playing can be found in measures 12-16, 33-36, 56-60, 61-67, 73-76, 85-88, 93-95, 113-116, 121-124, and 125-128 of the transcription. Most of the previously mentioned sequences include rhythmic components such as syncopation (mm. 33-34, 61-67, 89-92, 113-116, 131-124) and hemiola (mm. 93-96), which leaves the listener feeling unsettled until rhythmic tension is resolved by playing on down-beats. A good example of Metheny performing a sequence with syncopation occurs in measures 61-67, where he ascends stepwise in the upper register while playing a repetitive syncopated rhythm on beats of three, four, and one. Additional excitement is created in measures 67 by concluding the sequence with two-note voicings that are performed in the upper range of the guitar with a “sliding” technique.

The musical notation for measures 61-67 is as follows:

- Measure 61: Chord Bb. Rhythm: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.
- Measure 62: Chord Db/Ab. Rhythm: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.
- Measure 63: Chord Eb/G. Rhythm: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.
- Measure 64: Chord Ant. D/F#. Rhythm: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.
- Measure 65: Chord E. Rhythm: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.
- Measure 66: Chord E/D. Rhythm: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.
- Measure 67: Chord A. Rhythm: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.

Figure 5.7 – Raising tension with sequence and syncopation mm. 61-67

Another effective melodic method that Metheny uses to build tension is superimposing blues-based material over the static A major harmonies found throughout the form (mm. 12-16, 22-23, 45, 89-92, 110). Although Metheny never plays a blues scale verbatim over the A major harmonies within his solo, he does frequently include blues-inflected thirds, flat-sevenths, and flatted-fifths, which are dissonant note choices that provide areas of brief tension. Additional excitement is created when Metheny uses guitar specific articulation such as guitar slides (mm. 12-16) and string bends (mm. 89-92, 131-132) to perform the previously mentioned dissonant chord tones. Measures 12-16 provide an example of how Metheny uses guitar slides with blues-inflected thirds and a flat-seventh to incorporate tension over the static A major harmony.



Figure 5.8 – Tension raise with superimposed blues-based material mm. 12-16

As the solo progresses, Metheny again uses blues-based material with articulation to create tension by using a guitar string-bending technique as seen in measures 88-92 and 131-132. Measures 89-92 feature Metheny playing a series of dyads in the high register that pedal an A note in the top voicing while bending between the fifth (E) and flatted-fifth (Eb) in the lower notes of the voicings. The combination of an A pedal point, syncopation in the rhythm, dissonant pitch choices, and string bending technique all contribute to the excitement raised in this section.

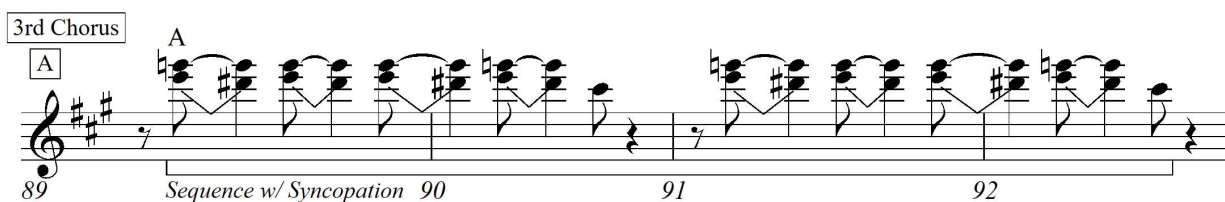


Figure 5.9 – Blues-based material with guitar string-bending articulation mm. 12-16

The final melodic aspect to discuss is Metheny’s use of anticipatory phrasing as found in measures 12, 24, 28, 32, 56, 68, 72, and 104. By anticipating new phrases, Metheny helps create melodic momentum that excites and guides the listener when transitioning into new sections. Measures 56-60 provide an example of Metheny building excitement by anticipating a sequence nearly a full measure prior to the start of a new four-measure phrase.



Figure 5.10 – Melodic tension created with anticipated phrasing mm. 56-60

The most consistent rhythmic method that Pat Metheny uses to build tension and release throughout his “Missouri Uncompromised” solo from *Quartet Live* includes the use of syncopation and hemiola. Although much of Metheny’s syncopation and hemiola are embedded within sequences, there are many stand-alone instances of syncopation and/or hemiola that build rhythmic pressure without motivic development (mm. 17-20, 26-27, 30-31, 37-40, 53, 81-83, 99-100).



Figure 5.11 – Rhythmic tension created with syncopation mm. 17-20

Many of Metheny’s syncopated melodies are played in a staccato fashion with eighth notes that are immediately followed by eighth note rests (mm. 26-28, 37-40, 61-68, 73-76, 82-83). The combination of syncopation and disconnected rhythmic articulation raises tension by providing a sense that Metheny is playing far “on top” of the beat. A good example of Metheny’s use of syncopation with disconnected rhythmic articulation occurs in measures 37-40 of the transcription.



Figure 5.12 – Syncopation with disconnected rhythmic articulation mm. 37-40

Metheny uses chord soloing sparsely throughout the first two choruses of his solo, however, dyads are used occasionally to mark the end phrases as seen in measures 55, 67, and 88. Metheny uses the same rhythmic pattern in each of the previously mentioned locations, which includes two quarter notes played decisively on down beats that are either sustained (mm. 88, 131) or immediately followed with rests (mm. 55-56, 67). Metheny also incorporates articulation like string bending (mm. 88, 131) and a guitar

sliding technique (mm. 67), which bring greater attention to the end of phrases found in mm. 67, 88 and 131. The textural change to performing two-note voicings, the rhythmic emphasis of playing down beats with space, and Metheny's use of articulation all effectively create a climax and release point that communicates to the listener that the phrases are complete.

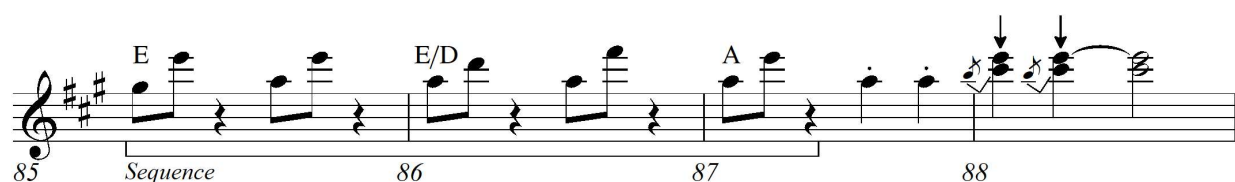


Figure 5.13 – Releasing tension with dyads and string bends to mark end of phrase mm. 85-88

As with many of the previously analyzed solos, Metheny reserves much of the harmonic tension for the end and climax of his solo. Beginning in measure 111, Metheny thickens the harmonic texture by incorporating open string pedal points (mm. 111-124), two-note voicings (mm. 121-124, 129-132), and basic triads (mm. 125-128). One of Metheny's most effective methods for building harmonic tension involves the use of open string pedal points. In measures 113-116 Metheny raises excitement by establishing a pedal point with syncopated rhythms on the open first and second strings (E and B) while performing a descending sequence in the melody on the third string (G).

Figure 5.14 is a musical score for measures 113-116. It features a thicker harmonic texture with an open string pedal point. The score is in G major (one sharp). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with some syncopation. The bass line features a rhythmic ostinato of eighth notes. Chords are indicated above the staff: C[#]m⁹ for measures 113-114 and Dmaj⁹ for measures 115-116. Measure numbers 113, 114, 115, and 116 are written below the staff. A dashed line at the bottom indicates the pedal point on the open 1st string E and 2nd string B.

Figure 5.14 – Thicker harmonic texture with open string pedal point mm. 113-116

In preparation for the final A section (mm. 119-120), Metheny sustains a dissonant harmony comprised of a sharp fourth (E), sixth (G), and seventh (A) over the corresponding B-flat major chord before returning to another open string pedal point in measures 121-124. The dramatic apex of the solo is presented with an ascending sequence of basic triads (mm. 125-128) that progress into the high register of the instrument.

Figure 5.15 is a musical score for measures 125-128, showing a solo climax with ascending triads and a rhythmic ostinato. The score is in G major (one sharp). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with some syncopation. The bass line features a rhythmic ostinato of eighth notes. Chords are indicated above the staff: B^b for measure 125, D^b/A^b for measure 126, E^b/G for measure 127, and D/F[#] for measure 128. Measure numbers 125, 126, 127, and 128 are written below the staff. A dashed line at the bottom indicates the pedal point on the open 1st string E and 2nd string B.

Figure 5.15 – Solo climax with ascending triads and rhythmic ostinato mm. 125-128

Metheny gradually reduces tension in measures 129-132 with a pitch descent in the melody and ultimately concludes his solo with dyads played decisively on beats one and two (mm. 129-132).

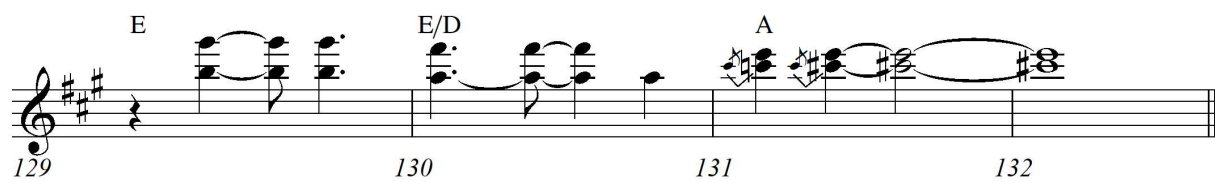


Figure 5.16 – Solo resolution mm. 129-132

“MISSOURI UNCOMPROMISED” SOLO COMPARISON

After reviewing the melodic, harmonic, and rhythmic characteristics of Metheny’s “Missouri Uncompromised” solos from 1976 and 2009, there are significant differences to be discussed between Metheny’s earlier and later approaches to building tension and release. From a phrasing standpoint, sequences are used in both solos to either raise or lower tensions with the gradual pitch ascent or descent of motives. Although both solos utilize sequential playing, The 2009 recording features twice the amount of motivic playing than that of the original recording. Both solos also differ with the methods of rhythmic tension used within motives. The 1976 version primarily builds rhythmic tension within sequences by using rhythmic displacement, while the 2009 recording features a greater reliance on rhythmic ostinatos and syncopation. Another difference appears with the duration and placement of Metheny’s sequential melodies. In the 1976 solo, Metheny uses sequences that occur over two, three, four, and eight-measure durations, some of which begin mid-way through existing phrases. The 2009 solo, in contrast, features Metheny using more deliberate four-measure sequences with repetitive rhythms, which provides the listener with a clearer sense of when and where tensions are being raised or lowered.

Another point of melodic distinction between solos is Metheny’s differing use of anticipatory phrasing. The 1976 solo features Metheny anticipating upcoming phrases with both short anticipatory melodies and longer “interim phrases.” The interim phrases found in Metheny’s 1976 solo raise melodic and rhythmic tensions by ascending quickly in pitch with consecutive strings of eighth notes or eighth note triplets. Although Metheny utilizes shorter anticipatory melodies and anticipated single notes in the 2009

recording, the solo is completely devoid the of the rhythmically dense interim passages heard throughout the original version.

Another melodic contrast seen between solos is Metheny's use of "outside playing." In the 1976 solo, Metheny employs areas of prolonged "outside playing" to raise dissonant melodic tensions, whereas the 2009 recording is devoid of such melodic activity. Measures 64-68 and 93-96 of the 1976 recording provide multiple instances of chromatic passing tones with pivot notes, side slipping, and intervallic outside playing, whereas the more recent 2009 recording only strays from traditional chord/scale relationships briefly with the periodic use of blues-based material, chromaticism, chromatic approach tones, transitional phrases, and a tail.

Metheny's use of blues-based material in the 2009 solo is another distinct method for creating tension. By superimposing blues-inflected thirds, flatted-fifths, and flat sevenths to areas with A major chord harmony, Metheny creates brief areas of dissonance in the melody. Additional excitement is created in the 2009 recording when Metheny uses guitar-specific articulation such as guitar slides and string bends to accentuate the blues-based chord tones previously mentioned. The 1976 solo, in contrast, features Metheny primarily performing melodies derived from the A diatonic scale under the A major harmonies found throughout the form.

After analyzing the methods for building rhythmic tension in each solo, it is evident that Metheny uses a greater amount of syncopation and hemiola in the 2009 solo. The 2009 solo also features Metheny combining syncopated rhythms with staccato articulation, which builds rhythmic pressure by creating a sense that he is playing far "ahead" of the beat. Metheny's 1976 solo, in contrast, uses far less syncopation and

hemiola, and syncopated staccato articulation is noticeably absent as well. Metheny instead raises rhythmic pressure in the 1976 solo with the periodic use of phrases that include continuous eighth notes and eighth note triplet patterns.

Another point of distinction between solos appears with Metheny's treatment of pedal points. Metheny's 1976 solo includes multiple pedal points that raise tension by sustaining the top pitches of two-note voicings (mm. 101-104, 119-120). Rather than pedaling with fingered notes on the first-string high E, as heard in the 1976 recording, Metheny utilizes multiple open string pedal points in the 2009 solo. Metheny's open string pedal points are often performed simultaneously with sequential melodies played on adjacent strings (mm. 45-48, 111-124).

A final difference between solos can be seen in the locations where Metheny chooses to ultimately relax tensions at the end of his solos. In the 1976 solo, Metheny releases tensions at the beginning of the final A section with the use of sustained triads. A further reduction of melodic and rhythmic pressure occurs until the end of Metheny's 1976 solo by performing a sequence with gradual pitch descent (mm. 125-128) and sustained dyads that descend in range (mm. 129-132).

The 2009 solo, in contrast, builds harmonic and rhythmic tensions well into the final A section with the extended use of open string pedal points and syncopation (mm. 111-124). Metheny climaxes with an ascending sequence of basic triads that climb into the upper register of the instrument before ultimately releasing tension in the final four measures of his solo (mm. 129-132).

CHAPTER 6: SUMMARY

METHENY'S 1976 IMPROVISATORY CHARACTERISTICS

The common characteristics found in two or more of Metheny's solo transcriptions from the album *Bright Size Life* (1976) include the following methods for building tension and release: anticipated phrasing, scalar patterns, sequences, composition melody quotes, note falls, continuous rhythms, rhythmic displacement, pedal points, and chord soloing.

Metheny frequently uses anticipated phrasing to raise melodic and rhythmic pressure prior to new phrases. The 1976 *Bright Size Life* solos feature Metheny using two different types of anticipated melodies, shorter “anticipatory phrases” and longer “interim phrases.” Brief anticipatory phrases are found five times in “Bright Size Life” (mm. 20, 32, 48, 52, 56), nine times in “Unity Village” (mm. 8, 10, 12, 16, 18, 20, 42, 44, 46), and seven times in “Missouri Uncompromised” (mm. 24, 36, 48, 56, 72, 88, 124).

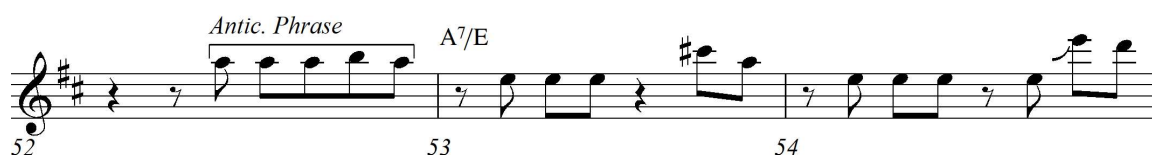


Figure 6.1 – Sequence in “Bright Size Life” from *Bright Size Life* mm. 52-54

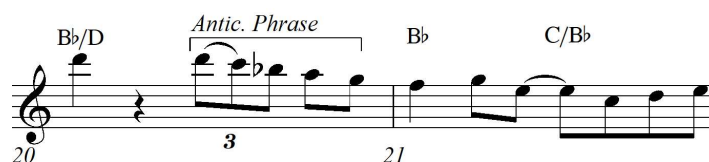


Figure 6.2 – Sequence in “Unity Village” from *Bright Size Life* mm. 20-21



Figure 6.3 – Sequence in “Missouri Uncompromised” from *Bright Size Life* mm. 48-49

Metheny performs longer, more rhythmically dense “interim phrases” with continuous eighth notes, eighth note triplets, or sixteenth notes to anticipate upcoming phrases a total of five times in “Bright Size Life” (mm. 8, 12, 16, and 48), three times in “Unity Village” (mm. 4, 28, 40), and four times in “Missouri Uncompromised” (mm. 11, 15-16, 44, 80).



Figure 6.4 – Interim phrase in “Bright Size Life” from *Bright Size Life* mm. 12



Figure 6.5 – Interim phrase in “Unity Village” from *Bright Size Life* mm. 40

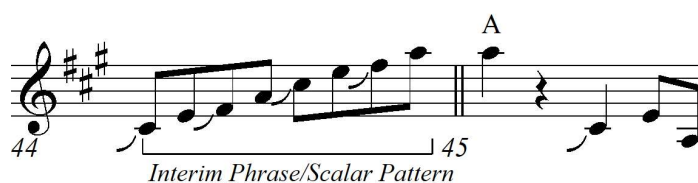


Figure 6.6 – Interim phrase in “Missouri Uncompromised” from *Bright Size Life* mm. 44

Metheny also raises melodic tension with the use of scalar patterns. Scalar patterns occur five times in Metheny’s “Bright Size Life” solo (mm. 1-2, 16, 34-35, 37, 61-62), and four times in “Missouri Uncompromised” (mm. 26-28, 31-32, 44, 97-99). Metheny’s most effective scalar patterns for building tension include melodies that ascend in pitch while incorporating guitar specific articulation like string slides and hammer-on techniques.

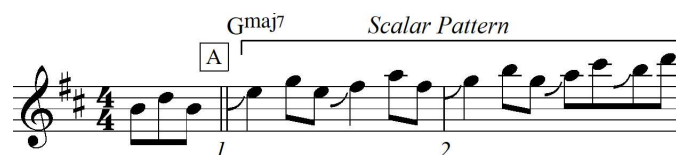


Figure 6.7 – Scalar pattern in “Bright Size Life” from *Bright Size Life* mm. 1-2

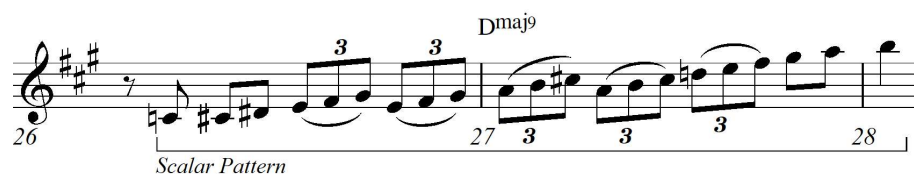


Figure 6.8 – Scalar pattern in “Missouri Uncompromised” from *Bright Size Life* mm. 26-28

Sequences are another melodic technique frequently used by Metheny in his 1976 *Bright Size Life* recordings. Sequences that gradually climb in pitch raise melodic pressure while sequences that descend lower tensions. Metheny performs sequences in his “Bright Size Life” solo five times (mm. 17-20, 23-24, 25-26, 49-51, 52-55), five times in “Unity Village” (mm. 0-3, 7-8, 17-20, 23-27, 31-32), and five times in “Missouri Uncompromised” (mm. 1-7, 18-20, 50-53, 69-71, 75-76).



Figure 6.9 – Sequence in “Bright Size Life” from *Bright Size Life* mm. 53-55

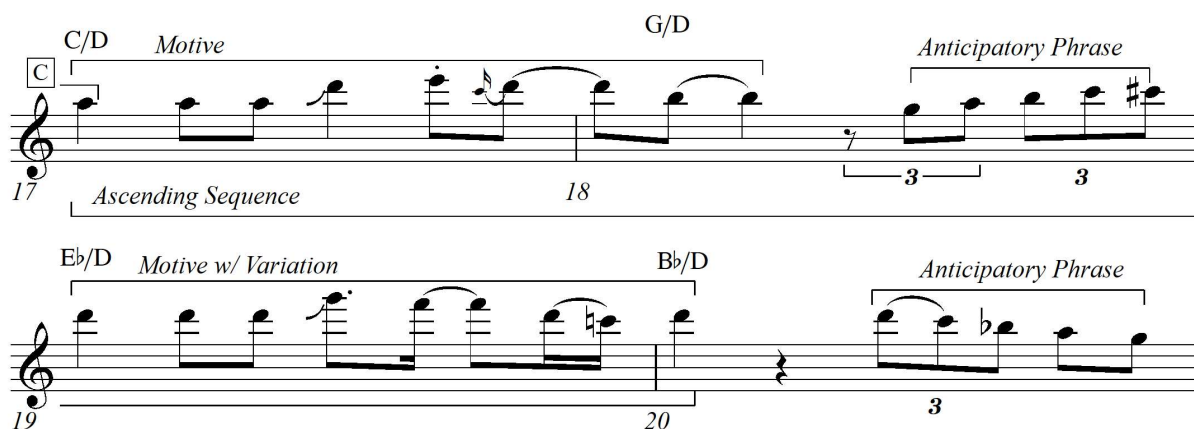


Figure 6.10 – Sequence in “Unity Village” from *Bright Size Life* mm. 17-20

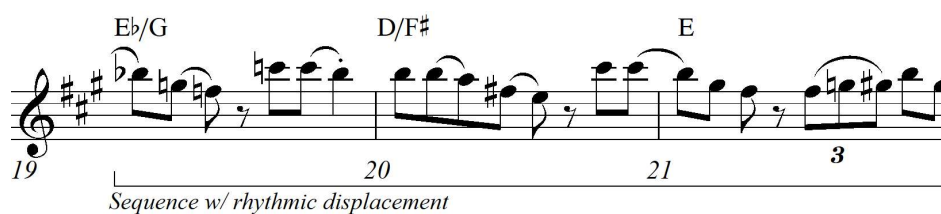


Figure 6.11 – Sequence in “Missouri Uncompromised” from *Bright Size Life* mm. 19-21

Pat Metheny uses composition melody quotes in “Bright Size Life” and “Unity Village” to mark important moments in the form and resolve tension in the melody. Metheny performs composition melody quotes three times in the “Bright Size Life” solo (mm. 31-32, 47, 63-64), and once in “Unity Village” (mm. 21-22).

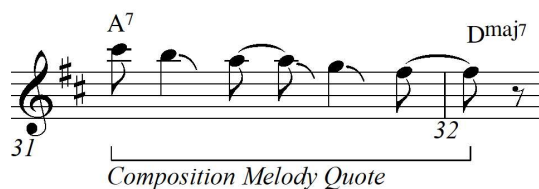


Figure 6.12 – Quote in “Bright Size Life” from *Bright Size Life* mm. 31-32

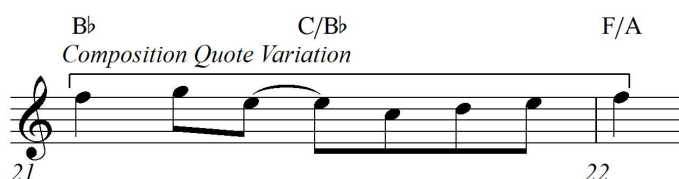


Figure 6.13 – Quote in “Unity Village” from *Bright Size Life* mm. 21-22

Metheny momentarily reduces melodic tension by utilizing note fall articulation. Metheny performs note falls on the guitar by quickly sliding down the neck once a note is struck. Metheny’s most effective tension-reducing note falls are performed at the end of phrases as seen six times in “Bright Size Life” (mm. 4, 31-32, 41, 46-47, 51, 63), twice in “Unity Village” (mm. 26-27, 44), and seven times in “Missouri Uncompromised” (mm. 3, 7, 11, 23, 111, 116, 123). Additional tension is relieved when Metheny immediately follows note falls with rests in the rhythm.



Figure 6.14 – Note fall in “Bright Size Life” from *Bright Size Life* mm. 3-4



Figure 6.15 – Note fall in “Unity Village” from *Bright Size Life* mm. 26-27



Figure 6.16 – Note fall in “Missouri Uncompromised” from *Bright Size Life* mm. 23-24

Metheny’s primary method for creating rhythmic tension throughout his 1976 solos includes the use of continuous eighth note triplet and sixteenth note melodies, which build pressure with the velocity and repetition of rhythms. Continuous eighth note triplet or sixteenth note melodies occur five times in “Bright Size Life” (mm. 8, 12, 28, 34-36, 40-41), twice in “Unity Village” (mm. 28, 40), and six times in “Missouri Uncompromised” (mm. 11-12, 26-27, 28-29, 50-53, 67-68, 107-108).

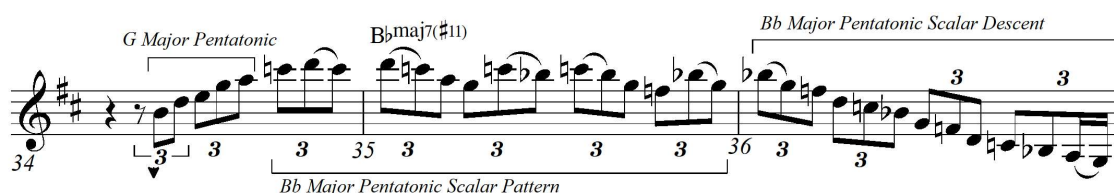


Figure 6.17 – Continuous eighth note triplets in “Bright Size Life” from *Bright Size Life* mm. 34-35



Figure 6.18 – Continuous sixteen notes in “Unity Village” from *Bright Size Life* mm. 28

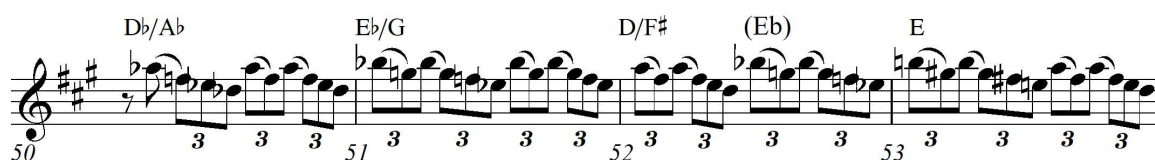


Figure 6.19 – Continuous eighth note triplets in “Missouri Uncompromised” from *Bright Size Life* mm. 50-53

Metheny also raises rhythmic tension in his 1976 “Bright Size Life” and “Missouri Uncompromised” solos by performing sequences with rhythmic displacement to obscure melodies. The use of rhythmic displacement with sequences can be seen three times in “Bright Size Life” (mm. 17-20, 25-27, 49-51) and three times in “Missouri Uncompromised” (mm. 1-7 18-20, 69-71).

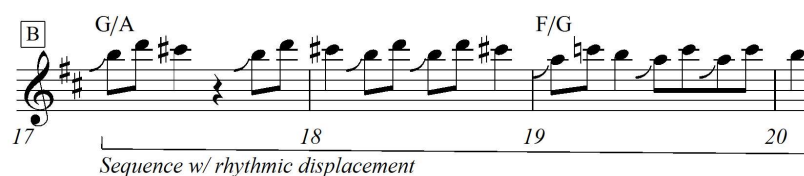


Figure 6.20 – Rhythmic displacement in “Bright Size Life” from *Bright Size Life* mm. 17-20

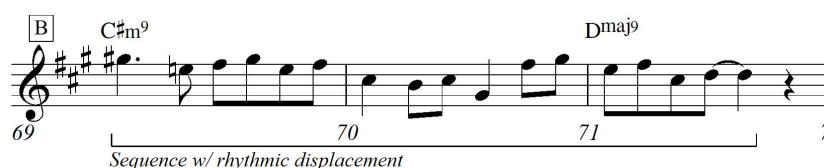


Figure 6.21 – Rhythmic displacement in “Missouri Uncompromised” from *Bright Size Life* mm. 69-71

A harmonic technique for building tension in Metheny’s 1976 solos includes the use of pedal points. Metheny uses two-note voicings played with fingered pedal points on

the first-string high E string. Metheny performs a pedal point once in “Bright Size Life” (mm. 45-46), once in “Unity Village” (mm. 45), and twice in “Missouri Uncompromised” (mm. 101-104, 119-120). Metheny’s pedal points are most effective at building pressure when hemiola and syncopation are applied in the rhythm.

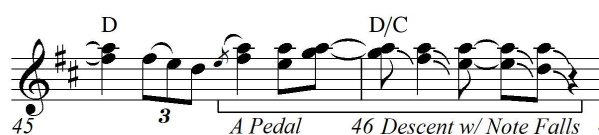


Figure 6.22 – Pedal point in “Bright Size Life” from *Bright Size Life* mm. 45-46

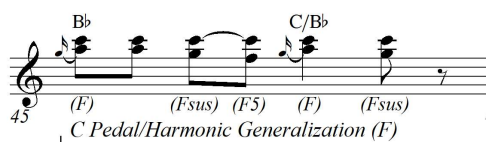


Figure 6.23 – Pedal point in “Unity Village” from *Bright Size Life* mm. 45



Figure 6.24 – Pedal point in “Missouri Uncompromised” from *Bright Size Life* mm. 119-120

Metheny creates a fuller harmonic texture in the final choruses of his 1976 recordings by using extended periods of chord soloing in “Bright Size Life” (mm. 42-51) and “Missouri Uncompromised” (mm. 112-124). The use of dyads and triads thicken the harmonic texture of Metheny’s solo, which builds intensity as he prepares to bring his solo to a close.

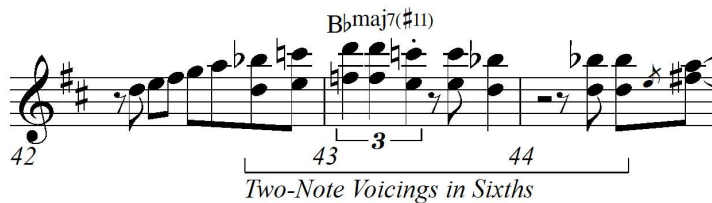


Figure 6.25 – Chord soloing in “Bright Size Life” from *Bright Size Life* mm. 42-44

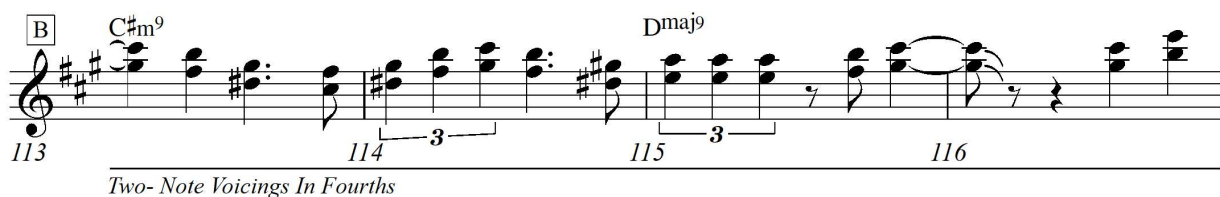


Figure 6.26 – Chord Soloing in “Missouri Uncompromised” from *Bright Size Life* mm. 113-116

The final sections from each of the 1976 solos feature Metheny diffusing harmonic and melodic tensions by reverting to primarily single-note melodies and performing phrases that gradually descend in pitch. The previously mentioned methods for reducing tensions can be seen in mm. 57-64 of “Bright Size Life,” mm. 43-48 in “Unity Village,” and mm. 124-132 of “Missouri Uncompromised.”



Figure 6.27 – Solo resolution in “Bright Size Life” from *Bright Size Life* mm. 61-64

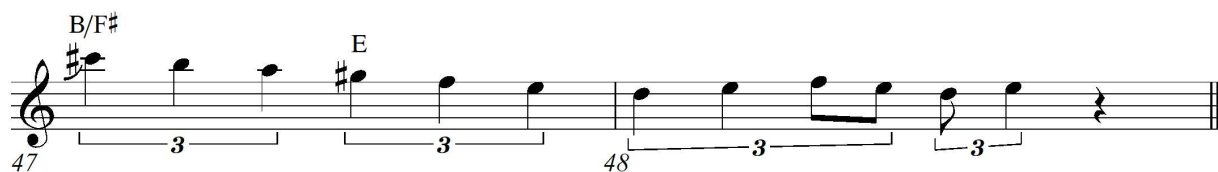


Figure 6.28 – Solo resolution in “Unity Village” from *Bright Size Life* mm. 47-48

Figure 6.29 – Solo resolution in “Missouri Uncompromised” from *Bright Size Life* mm. 125-132

METHENY'S 2000-2009 IMPROVISATORY CHARACTERISTICS

The common characteristics found between Metheny's solo transcriptions from the albums *Trio Live* (2000) and *Gary Burton Quartet Live* (2009) include the following methods for building tension and release: Sequences, anticipated phrasing, string sliding/doit articulation, note falls, blues-based material, chromaticism, syncopated rhythms, open string pedal points, chord soloing, and head melody quotes.

The most common melodic technique that Pat Metheny uses to raise and lower tensions in his post-2000 era includes sequences. Additional rhythmic pressure is often applied to sequences by using rhythmic ostinatos that include syncopation or hemiola. Metheny performs sequences eight times in "Bright Size Life" (mm. 9-12, 17-20, 25-27, 33-35, 41-44, 49-52, 53-55, 57-62), eight times in "Unity Village" (mm. 1-4, 25-27, 34-35, 41-42, 47-48, 59-60, 61-63, 65-68), and ten times in "Missouri Uncompromised" (mm. 12-16, 33-36, 56-60, 61-67, 73-76, 89-92, 93-96, 113-116, 121-124, 125-128).

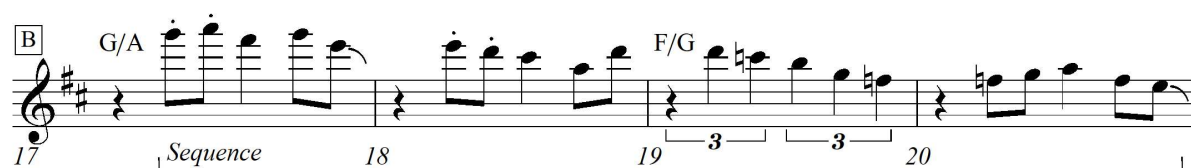


Figure 6.30 – Sequence in "Bright Size Life" from *Trio Live* mm. 17-20

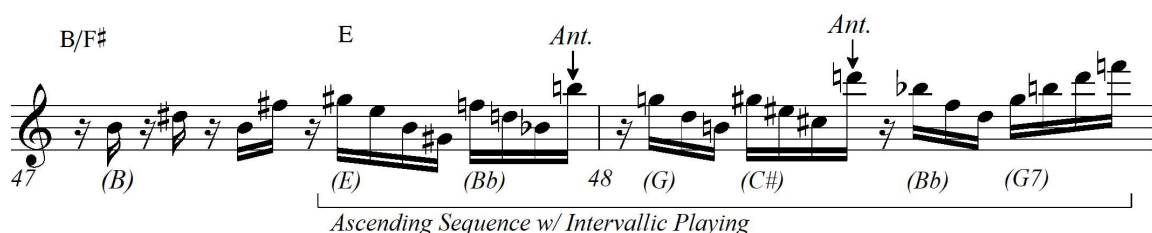


Figure 6.31 – Sequence in "Bright Size Life" from *Trio Live* mm. 47-48

Figure 6.32 – Sequence in “Missouri Uncompromised” from *Quartet Live* mm. 61-68

Another effective melodic technique used to build tension in Metheny’s post-2000 solos is anticipated phrasing. Metheny frequently anticipates new phrases with short melodies that build excitement and guide the listener into new phrases. Anticipatory phrases are found twice in “Bright Size Life” (mm. 24, 40), four times in “Unity Village” (mm. 31, 34, 40, 44), and seven times in “Missouri Uncompromised” (mm. 24, 28, 32, 56, 68, 72, 104).

Figure 6.33 – Anticipated phrasing in “Bright Size Life” from *Trio Live* mm. 40-41

Figure 6.34 – Anticipated phrasing in “Unity Village” from *Trio Live* mm. 44-45



Figure 6.35 – Anticipated phrasing in “Missouri Uncompromised” from *Quartet Live* mm. 56-60

Melodic excitement is also raised by sliding into notes and/or playing “doit” articulations when performing the highest pitches within phrases. Metheny’s most effective use of string sliding and doit articulation occurs at the end of phrases: four times in “Bright Size Life” (mm. 4, 16, 36, 48), seven times in “Unity Village” (mm. 26, 27, 42, 56, 69, 71), and twice in “Missouri Uncompromised” (mm. 67, 76).



Figure 6.36 – String sliding in “Bright Size Life” from *Trio Live* mm. 38

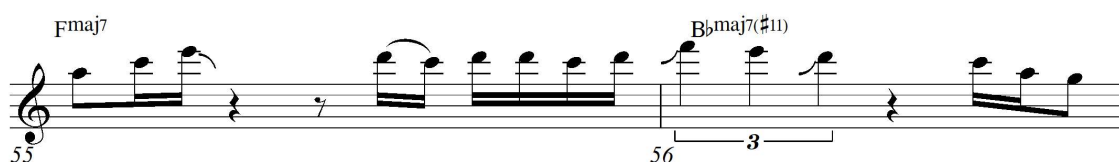


Figure 6.37 – String sliding in “Unity Village” from *Trio Live* mm. 55-56

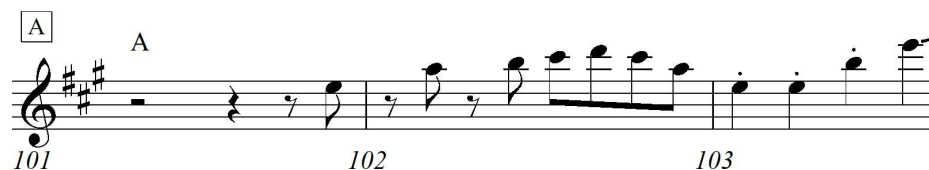


Figure 6.38 – Doit articulation “Missouri Uncompromised” from *Quartet Live* mm. 101-103

Metheny conversely uses note fall articulation to briefly lower melodic tensions after a pitch is played. Metheny’s most effective use of note falls occur at the end of phrases, which occurs six times in “Bright Size Life” (mm. 8, 20, 39, 47, 52, 64), five times in “Unity Village” (mm. 18, 55, 62, 64, 71), and seven times in “Missouri Uncompromised” (mm. 7, 27, 51, 55, 60, 71, 109).

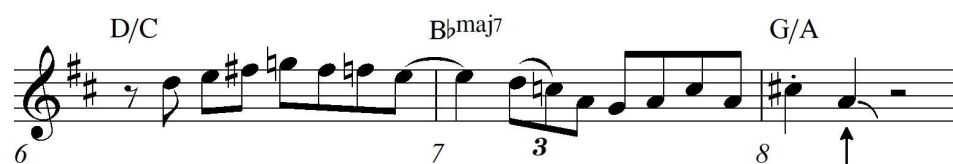


Figure 6.39 – Note fall in “Bright Size Life” from *Trio Live* mm. 6-8

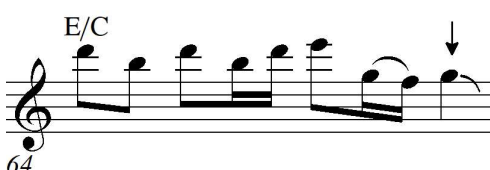


Figure 6.40 – Note fall in “Unity Village” from *Trio Live* mm. 64



Figure 6.41 – Note fall in “Missouri Uncompromised” from *Quartet Live* mm. 6-7

Another melodic method for raising tension in Metheny's post-2000 solos includes Metheny's use of blues-based material. Although Metheny rarely performs a verbatim blues scale in his soloing, he frequently superimposes inflected thirds, sharp fourths, and flat sevenths over major chord harmonies, which creates melodic and harmonic dissonance. Metheny periodically uses blues-based material with harmonic generalization to create melodic pressure throughout multiple chord changes. Metheny performs melodies with blues-based material three times in "Bright Size Life" (mm. 4-5, 30-31, 46), three times in "Unity Village" (mm. 28, 43-44, 46), and four times in "Missouri Uncompromised" (mm. 12-16, 22-23, 45, 89-93).

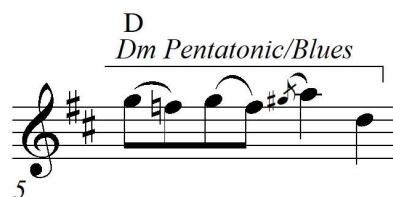


Figure 6.42 – Blues-based material in “Bright Size Life” from *Trio Live* mm. 5

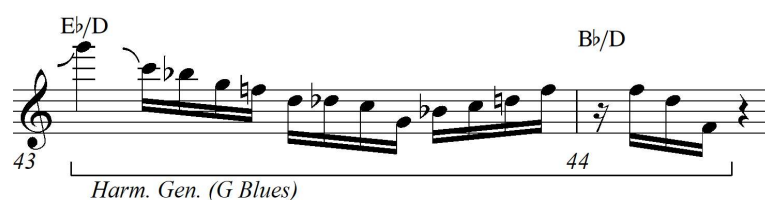


Figure 6.43 – Blues based material in “Unity Village” from *Trio Live* mm. 43-44



Figure 6.44 – Blues based material in “Missouri Uncompromised” from *Quartet Live* mm. 12-16

In each of Metheny’s solos, chromatic scale fragments and other “finger route” melodies, such as “transitional phrases” and “tails,” are used to obscure melodies and bring dissonance to phrases. Metheny performs chromatic scale fragments twice in *Bright Size Life* (mm. 1, 6), four times in “Unity Village” (mm. 32, 37, 45, 54), and twice in “Missouri Uncompromised (mm. 78-79). Transitional phrases and tails also raise melodic tension in a chromatic fashion by descending on the guitar neck with a first-second fingering pattern, as seen in “Bright Size Life” (mm. 39), “Unity Village” (mm. 32, 54), and “Missouri Uncompromised” (mm. 8-9, 70).

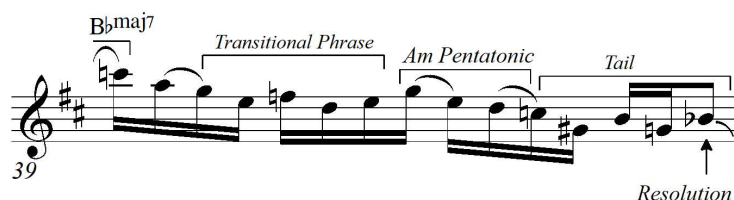


Figure 6.45 – Tail in “Bright Size Life” from *Bright Size Life* mm. 39

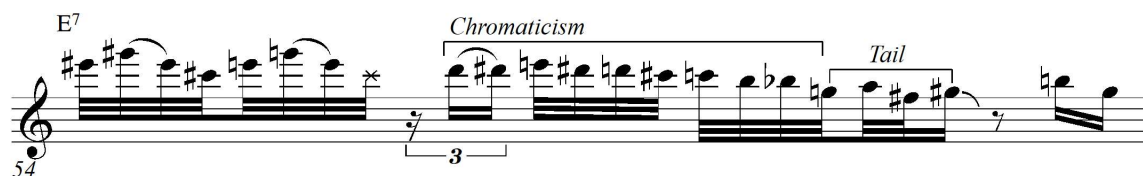


Figure 6.46 – Linear chromaticism and tail in “Unity Village” from *Trio Live* mm. 54

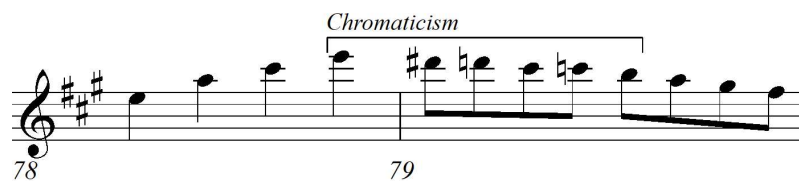


Figure 6.47 – Linear chromaticism in “Missouri Uncompromised” from *Quartet Live* mm. 78-79

Syncopated rhythms are used extensively throughout Metheny’s post-2000 solos to raise tension. Metheny provides additional excitement to syncopated melodies by periodically incorporating a staccato articulation, which creates the sense that he is performing ahead of the beat. Areas of syncopation occur four times in “Bright Size Life” (mm. 25, 41-45, 47-52, 57-62), twice in “Unity Village” (mm. 33, 47), and ten times in “Missouri Uncompromised” (mm. 17-20, 26-28, 30-31, 33-40, 61-67, 73-76, 81-83, 89-92, 113-116, 121-124).

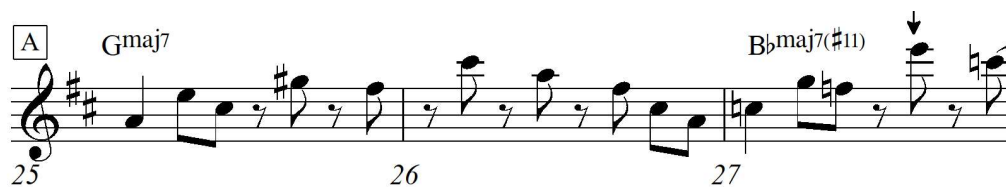


Figure 6.48 – Syncopation in “Bright Size Life” from *Trio Live* mm. 25-27

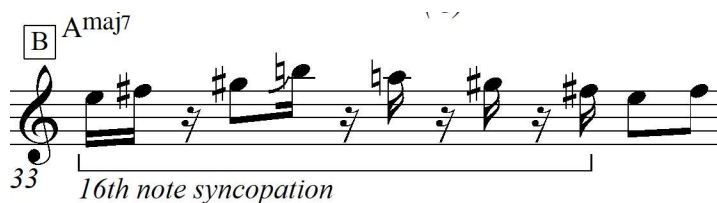


Figure 6.49 – Syncopation in “Unity Village” from *Trio Live* mm. 33

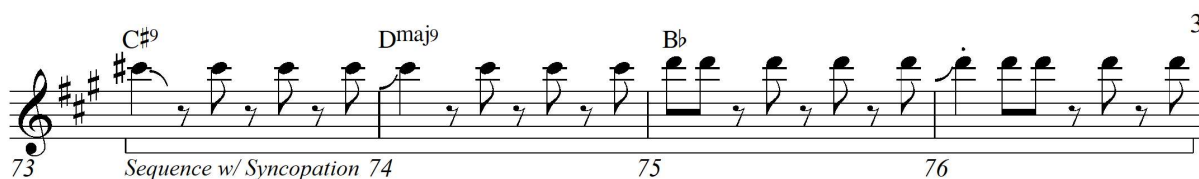


Figure 6.50 – Syncopation in “Missouri Uncompromised” from *Quartet Live* mm. 73-76

Metheny raises harmonic tension by playing open-string pedal points at the end of his “Bright Size Life” (mm. 41-45, 53-59) and “Missouri Uncompromised” (mm. 111-124) solos. Metheny often performs both the melodies and pedal points with syncopation and hemiola to raise additional rhythmic tension. In both the “Bright Size Life” and “Missouri Uncompromised” solos, Metheny’s open-string pedal points increase melodic, harmonic, and rhythmic tensions prior to the climax of his solos.

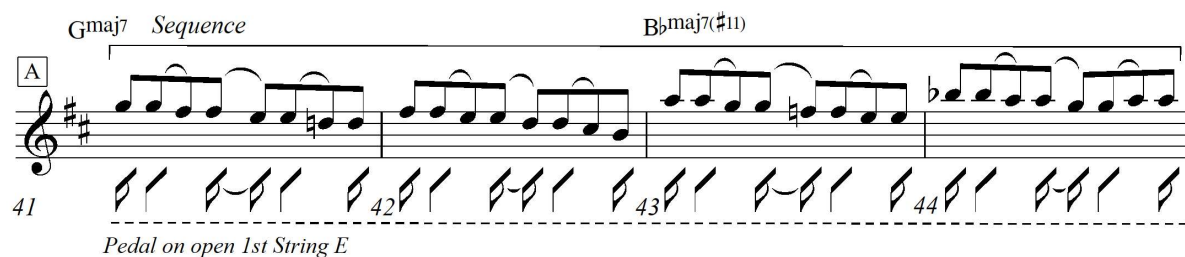


Figure 6.51 – Open string pedal point in “Bright Size Life” from *Trio Live* mm. 41-44



Figure 6.52 – Open string pedal point in “Missouri Uncompromised” from *Quartet Live* mm. 121-124

Chord soloing is used in Metheny's post-2000 solos to raise harmonic tension at the end of his solos. Metheny uses ascending triads, open triads, quartal harmony, and dyads within the last four-eight measures of his solos to create a fuller harmonic texture. Metheny's chordal climax sections feature ascending sequences in "Bright Size Life" (mm. 57-60) and "Missouri Uncompromised" (mm. 125-128), and a composition quote in "Unity Village" (mm. 69-72).

Figure 6.53 – Solo climax in “Bright Size Life” from *Trio Live* mm. 57-60

Figure 6.54 – Solo climax in “Unity Village” from *Trio Live* mm. 69-70

Figure 6.55 – Solo climax in “Missouri Uncompromised” from *Quartet Live* mm. 125-128

Metheny ultimately resolves tension at the end of his “Bright Size Life” (mm. 63-64) and “Unity Village” (mm. 71-72) solos by quoting the melody. The previously mentioned composition quotes relax melodic tensions by offering familiar melodies that gradually descend in pitch.



Figure 6.56 – Final quote in “Bright Size Life” from *Trio Live* mm. 63-64

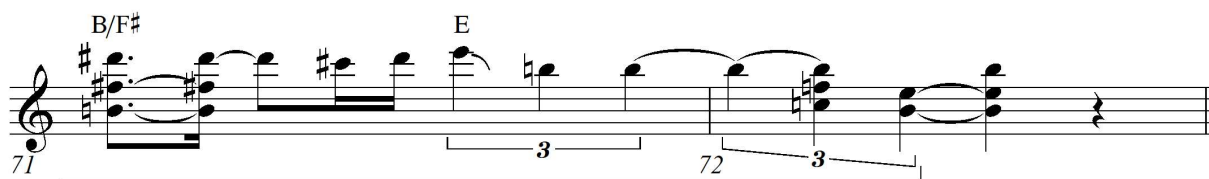


Figure 6.57 – Final quote in “Unity Village” from *Trio Live*

CHAPTER 7: CONCLUSION DIFFERENCES IDENTIFIED BETWEEN ERAS

After reviewing the melodic, harmonic, and rhythmic characteristics of Metheny's solos recorded on *Bright Size Life* (ECM 1976) compared with several of the same recorded compositions found decades later, there are significant differences to be discussed between Metheny's earlier and later approaches to building tension and release.

One melodic distinction occurs in Metheny's approach to phrasing. Although solos from both eras include the use of short anticipated melodies, the 1976 solos include a greater use of "interim phrases" to generate tension in the melodies. The use of interim phrases is all but abandoned in Metheny's post-2000 recordings. Another melodic difference occurs in Metheny's use of motivic playing. Metheny performs almost twice the amount of sequences in his post-2000 solos to build and reduce tension. The rhythmic elements used within sequences also differs between eras. Metheny mainly uses rhythmic displacement within sequences to obscure melodies in the original 1976 solos, while Metheny's post-2000 recordings primarily feature rhythmic ostinatos and syncopation to build pressure.

Metheny also differs between eras with the melodic material used to build tension and release. Metheny's more recent solos include the use of blues-based material, which is especially effective at creating dissonance when superimposed over major chord harmonies. The 1976 solos, in contrast, are devoid of blues-based melodies. Another melodic difference includes Metheny's use of chromaticism. Metheny's post-2000 solos incorporate a consistent use of chromatic scale fragments and other "finger route" material such as transitional phrases and tails, which obscure melodies in a chromatic fashion. The 1976 recordings primarily feature single-note chromatic passing tones rather

than chromatic scale fragments. Further, finger route melodies like transitional phrases and tails are largely absent in the original 1976 recordings. Metheny also differs with his approach to using scalar patterns. Metheny's earlier 1976 recordings frequently incorporate scalar patterns in the melody, whereas the post-2000 recordings rarely feature scalar patterns.

Another difference between Metheny's earlier and later styles is seen in Metheny's use of guitar-specific articulation. Although both Metheny's earlier and more recent recordings feature the use of note falls to momentarily decrease melodic tension, he differs with his approach to building tension with articulation. In the 1976 recordings Metheny utilizes string-sliding and hammer-on articulation primarily with scales and scalar patterns to raise additional excitement in the melody. Metheny's post-2000 solos, in contrast, more commonly features string-sliding and "doit" articulation to accentuate the highest pitches within phrases.

From an overall rhythmic standpoint, Metheny's 1976 solos build rhythmic pressure with the use of continuous eighth note triplets and sixteenth note melodies. Metheny's post-2000 style, on the other hand, more commonly features syncopation and rhythmic ostinatos as the main rhythmic components for raising tension throughout. Additional rhythmic tension is frequently raised in Metheny's post-2000 solos by playing syncopated melodies with the use of staccato articulation, which is a technique unseen in the earlier recordings.

As Metheny's progresses into the final choruses from both eras, chord soloing is used extensively to thicken the harmonic texture of his solos, which builds intensity as the solos prepare to conclude. Metheny's 1976 solos primarily features the use of two-

note voicings in thirds, fourths, sixths, and occasional triads. Metheny's post-2000 recordings feature a wider array of harmonic textures including two-note voicings in thirds, fourths, fifths, sixths, triads, open-triads, and quartal harmonies. Metheny more effectively builds harmonic tension in the post-2000 solos by switching his chord voicings every phrase, which builds anticipation by leaving the listener eager to hear what harmonic texture will be performed next.

Metheny's use of pedal points is another point of distinction between the 1976 and post-2000 solos. Metheny's method for performing pedal points in the original 1976 solos involves fingering a pedal point on the first-string high E while melodies are played simultaneously in the bottom notes of dyads. Metheny's post-2000 recordings feature the use of open-string pedal points that are played with primarily syncopated melodies on adjacent strings. Metheny's open-string pedal points are a distinct harmonic characteristic of his post-2000 style and are arguably his most effective method for building melodic, harmonic, and rhythmic pressure in preparation for the solo climaxes.

The last point of distinction between eras includes Metheny's approach to tension and release in the final A sections of his solos. In the original 1976 solos, Metheny generally begins relaxing melodic, harmonic, and rhythmic tension throughout the final A sections by performing gradual pitch descents in the melody, rests, and by reverting to single-note melodies rather than chord soloing. Metheny's post-2000 recordings, in contrast, feature a steady growth of melodic, rhythmic, and harmonic tensions well into the last sections of his solos, often with the use of open-string pedal points. Metheny's post-2000 solos build to a dramatic climax in the last four to eight measures with ascending chordal sequences or an ascending composition melody quote. Immediately

following Metheny's apex locations, he ultimately relaxes melodic tension in the final two-four measures by gradually descending in pitch, using sustained notes in the rhythm, and performing head notes in the melody.

APPENDIX

ANNOTATED TRANSCRIPTIONS

Pat Metheny's Solo on "Bright Size Life"

From *Bright Size Life*

Solo Starts at 0:49
ECM Groove ♩ = 169

1st Chorus

ECM. 1976. 1073
Trans. Lee Heerspink

Scalar Pattern

Intervallic Playing (A) (G)

Interim Phrase

Interim Phrase

Interim Phrase

Interim Phrase

Sequence w/ rhythmic displacement

Sequence

Sequence w/ rhythmic displacement

Interim Phrase

Composition Melody Quote

Antic. Phrase

2nd Chorus

A

33 *Gmaj7* *G Major Pentatonic* *B♭maj7(#11)* *B♭ Major Pentatonic Scalar Descent*

34 *B♭ Major Pentatonic Scalar Pattern*

37 *D* *D/C* *B♭maj7* *G/A* *(A)* *(G)* *(F#m)*

38 *Pentatonic Scalar Pattern* *Intervallc Playing*

41 *Gmaj7* *(Em)* *B♭maj7(#11)*

42 *Two-Note Voicings in Sixths*

43 *44*

45 *D* *D/C* *G/B* *D*

46 *A Pedal* *Descent w/ Note Falls* *Composition Melody Quote* *Antic. Phrase*

49 *G/A* *F/G* *Antic. Phrase*

50 *Sequence w/ rhythmic displacement*

51 *52*

53 *A⁷/E* *D*

54 *Sequence* *Antic. Phrase*

55 *56*

57 *Gmaj7* *B♭maj7(#11)*

58 *59* *60*

61 *D* *D/C* *A⁷* *Dmaj7*

62 *Pentatonic Scalar Pattern* *Composition Melody Quote*

63 *64*

Pat Metheny's Solo on "Bright Size Life"

From *Trio Live*

Warner Bros., 2000. 9 47907-2

Trans. Lee Heerspink

Solo Starts at 1:03

ECM Groove ♩ = 180

1st Chorus

A Gmaj7

B♭maj7(♯11)

D D/C

Dm Pentatonic/Blues

B♭maj7 Am Pentatonic

G/A

A Gmaj7

Sequence

Am Pentatonic

B♭maj7(♯11)

Am Pentatonic

D D/C G/B

B G/A

Sequence

F/G

A⁷/E

D G/A

Anticipatory Phrase

A Gmaj7

B♭maj7(♯11)

Intervalllic Playing/Sequence

D D/C A⁷ D^{maj7}
 D Pent. w/ Blues Inflected Third
 29 30 31 32 Interim Phrase 3

2nd Chorus
 A G^{maj7} Am Pentatonic
 33 Sequence 34

B^bmaj7(#11) Chr. App Trans. Phrase Am Pentatonic
 35 36

D D/C "5321" Digital Patterns Chr. App
 37 38

B^bmaj7 Trans. Phrase Am Pentatonic Tail G/A Anticipatory Phrase
 39 40

G^{maj7} Sequence B^bmaj7(#11)
 A 41 42 43 44
 Pedal on open 1st String E

D D/C G/B D
 D Blues Composition Melody Quote
 45 46 47 48

B G/A F/G
 Sequence w/ Syncopation 3 49 50 51 52

Sequence w/ Hemiola

53 54 55 56

Pedal on open 6th String E

Gmaj7 Sequence w/ Syncopation

57 58 59 60

Pedal on open 3rd String G

61 62 63 64

Composition Melody Quote

Pat Metheny's Solo on "Unity Village"

from *Bright Size Life*

Solo Starts at 0:57

Even Eighths ♩ = 107-110

ECM. 1976. 1073

Trans. Lee Heerspink

1st Chorus

Descending Sequence

Interim Phrase

Bar-Line Shift

Descending Sequence w/ Harmonic Generalization

Anticipatory Phrase

Anticipatory Phrase

Anticipatory Phrase

Chrom. App

Anticipatory Phrase

Measure 17: C/D *Motive* *Ascending Sequence*

Measure 18: G/D *Anticipatory Phrase*

Measure 19: Eb/D *Motive w/ Variation* *Anticipatory Phrase*

Measure 20: Bb/D

Measure 21: Bb *Composition Quote Variation*

Measure 22: C/Bb F/A

Measure 23: B/F# *Chrom. App* *Descending Sequence*

Measure 24: E *Chrom. App*

Measure 25: **2nd Chorus** Am *Descending Sequence*

Measure 26: E7

Measure 27: Fmaj7 *Am Pent.* *Interim Phrase w/ Bar-Line Shift*

Measure 28:

Measure 29: Am *A Harm. Minor* E7

Measure 30:

Measure 31: Fmaj7 *Ascending Sequence*

Measure 32: Bbmaj7(#11) *Chrom. App*

[B] A[♯]maj7 C[♯]m⁹
 33 34

G[♯]m7 E^b7(♯9) Chrom. App F[♯]m7 B7(sus4)
 35 36

E[♯]maj7 E/C
 37 38

E[♯]maj7 E/C Chrom. App D Mixolydian
 39 40 Interim Phrase w/ Bar-Line Shift

[C] C/D G/D
 41 42 Anticipatory Phrase

E^b/D B^b/D
 43 44 Anticipatory Phrase

B^b C/B^b F/A
 45 46 Anticipatory Phrase
 (F) (F^{sus}) (F⁵) (F) (F^{sus})
 Harmonic Generalization (F)

B/F[♯] E
 47 48

Pat Metheny's Solo on "Unity Village"

Solo begins at 1:00

Even Eights ♩ = 102-105

From *Trio Live*

Warner Bros., 2000. 9 47907-2

Trans. Lee Heerspink

1st Chorus

A

Am

1

Descending Sequence

2

E7

3

Fmaj7

4

Am7

5

3

6

E7

7

Fmaj7

8

B♭maj7(♯11)

3

B

Amaj7

9

10

C♯m9

11

G♯m7

E♭7(♯9)

12

F♯m7

3

B7(sus4)

13

E♯maj7

14

E/C

15

E♯maj7

16

E/C

C

C/D

17

G/D

18

19 Eb/D Bb/D 20
 21 Bb Bb/C F/A 22
 23 $B/F\#$ E 24
 25 2nd Chorus [A] Am Motive $E7$
 Descending Sequence 26 Harm. Gen. (Am Blues)
 27 Motive w/ Variation $Fmaj7$ 28 3
 29 $Am7$ $E7$ 30 3
 31 $Fmaj7$ Anticipatory Phrase $Bbmaj7(\#11)$ Chromatic Scale Fragments Trans. Phrase
 32 (C) (F)
 33 [B] $Amaj7$ 16th note syncopation $C\#m9$ Motive Anticipatory Phrase
 Ascending Sequence 34
 35 $G\#m7$ $Eb7(\#9)$ $F\#m7$ $B7(sus4)$
 Motive w/ Variation 36 3 3 3

Emaj7
 37 *Chrom. App.* *Pivot Note* *Chrom. App.* E/C
 38 3 3

Emaj7
 39 *Intervallic E Major Triad* E/C
 40 3 *Anticipatory Phrase*

[C] C/D
 41 *Ascending Sequence* 3 G/D
 42

Eb/D
 43 *Harm. Gen. (G Blues)* Bb/D
 44 *"1235" Digital Pattern (F)* *Anticipatory Phrase* 3

Bb C/Bb F/A
 45 *Chrom. App.* *Enclosure* *Chrom. App.* *Trans. Phrase* Am Pent.
 46 3 Ant.

B/F# E
 47 (B) (E) (Bb) Ant. 48 (G) (C#) (Bb) (G7) Ant.
Ascending Sequence w/ Intervallic Playing

3rd Chorus
 [A] Am 8va E7
 49 3 3 3 50 3 3

Fmaj7
 51 (8) *E Pedal Point* 3 52 Am Pent. 3 3

Am E7 (C#) (C) *Chrom. App.* *Chromatic Scale* Tail
 53 3 3 3 54 3

Fmaj7
 55 A⁵ A⁷ C⁵ C⁷ B^b maj7(⁵11)
 Intervallic Playing G⁵ Pent.
 (B) (A) 3
 57 58 Ant. F⁵ m7 Ant. B⁷(sus4) Ant.
 G⁵ m7 G⁵ Pent. E^b7(⁵9) 3
 59 Descending Sequence 60
 E⁵ maj7 (E) (E) E/C (C) (D) Ant.
 61 3 3 3 3 3 3 Ascending Sequence
 E⁵ maj7 E Pent. E/C
 63 3 64
 C/D Triads G/D
 65 Ascending Sequence 66
 E^b/D B^b/D
 67 Ascending Sequence 68
 B^b B^b/C F/A
 Quartal Harmony
 69 Composition Melody Quote 70
 B/F⁵ E
 71 3 72 3

Pat Metheny's Solo on "Missouri Uncompromised"

From *Bright Size Life*

Solo Starts at 0:48

Swing ♩ = 222

ECM. 1976. 1073

Trans. Lee Heerspink

1st Chorus

A

Sequence w/ rhythmic displacement

Chr. App Tones

Interim Phrase

A

Interim Phrase

Tail

Sequence w/ rhythmic displacement

Chr. App

Chr. App

Antic. Phrase

B

Chr. App

Scalar Pattern and Ascent

"535315" Digital Pattern

Scalar Pattern and Ascent

Musical score for guitar, measures 33 to 66. The score is written in treble clef with a key signature of three sharps (F#, C#, G#).

Measures 33-40: Measure 33 starts with a box labeled 'A' and a chord 'A'. Measures 34-36 contain a melodic line. Measure 36 is labeled 'Antic. Phrase'. Measure 37 has a triplet of eighth notes. Measure 38 has a triplet of eighth notes. Measure 39 has a triplet of eighth notes and a 'Chr. App' (Chromatic Approach) to E \flat /G. Measure 40 has a triplet of eighth notes and a 'Chr. App' to D/F#.

Measures 41-48: Measure 41 starts with a box labeled 'A' and a chord 'A'. Measure 42 has a chord 'E' and a 'Chr. App' to E/D. Measure 43 has a chord 'A' and a 'Chr. App' to A. Measure 44 is labeled 'Interim Phrase'. Measure 45 has a triplet of eighth notes. Measure 46 has a triplet of eighth notes. Measure 47 has a triplet of eighth notes. Measure 48 is labeled 'Antic. Phrase'.

Measures 49-56: Measure 49 has a triplet of eighth notes and a 'Tail' label. Measure 50 has a triplet of eighth notes. Measure 51 has a triplet of eighth notes. Measure 52 has a triplet of eighth notes. Measure 53 has a triplet of eighth notes. Measure 54 has a triplet of eighth notes and a 'Chr. App' to E/D. Measure 55 has a chord 'A'. Measure 56 is labeled 'Antic. Phrase'.

Measures 57-60: Measure 57 starts with a box labeled 'A' and a chord 'A'. Measure 58 has a triplet of eighth notes. Measure 59 has a triplet of eighth notes. Measure 60 is labeled 'Antic. Phrase'.

Measures 61-64: Measure 61 has a triplet of eighth notes and a 'Chr. App' to B \flat . Measure 62 has a triplet of eighth notes and a 'Chr. App' to D \flat /A \flat . Measure 63 has a triplet of eighth notes and a 'Chr. App' to E \flat /G. Measure 64 has a triplet of eighth notes and a 'Chr. App' to D/F#.

Measures 65-66: Measure 65 has a triplet of eighth notes and a chord 'E'. Measure 66 has a triplet of eighth notes and a 'Chr. App' to E/D.

Additional annotations include 'Sequence w/ "535321" Digital Pattern' spanning measures 49-52, 'Barline Shift (E \flat)' at measure 62, and 'Pivot Note' at measure 64.

67 *A* (B major) *Pivot* (Bb major) *Pivot* (A major)

Chr. App 3 Chr. App 3 Chr. App 3 Chr. App 3

69 *B* C#m9 Dmaj9

Sequence w/ rhythmic displacement 70 71 72 Antic. Phrase

73 C#m9 Chr. App Dmaj9 Bb Chromaticism Chr. App

74 75 Sequence w/ Hemiola 76

77 *A* 78 79 80 Interim Phrase

81 Bb Chromaticism Db/Ab Eb/G D/F#

82 83 Chr. App 84 Intervallic Triads

85 E (E) (D) E/D A Chr. App

86 87 88 Antic. Phrase

3rd Chorus *A* C#m Pent. A Major Pentatonic (F#m) (C#m)

89 90 Intervallic Fourths 91 92

93 Bb Db/Ab Eb/G D/F#

Ascending Whole Steps Desc. Minor 3rds

94 95 96

97 E Intervallic 4ths E/D A Intervallic Tritones Intervallic 4ths

98 99 100

101 *Hemiola* 102 *Syncopation* 103 104

[illegible]

109 110 111 112

E/D A

Two- Note Voicings In Fourths

This musical notation shows four measures of music, numbered 113 to 116. Measure 113 starts with a box labeled 'B' and a 'Cm9' chord symbol. Measure 114 has a '3' with a bracket underneath. Measure 115 has a 'Dmaj9' chord symbol and a '3' with a bracket underneath. Measure 116 has a '3' with a bracket underneath. The notes are written in a treble clef with a key signature of three sharps (F#, C#, G#).

Measures 117-120 of the piece. Measure 117 features a C#m9 chord with a triplet of eighth notes. Measure 118 features a Dmaj9 chord with a triplet of eighth notes. Measure 119 features a Bb chord with a hemiola rhythm (two eighth notes followed by a quarter note) and dyads. Measure 120 continues the hemiola rhythm with dyads.

A musical score for a piano piece. The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante'. The score is divided into two sections: 'Triads' and 'Antic. Phrase'. The 'Triads' section starts at measure 121 and ends at measure 124. It features a series of triads: a G# major triad (G#, B, D#) in measure 121, followed by a G# major triad (G#, B, D#) in measure 122, and a G# major triad (G#, B, D#) in measure 123. The 'Antic. Phrase' section starts at measure 124 and ends at measure 125. It features a descending melodic line: G# (quarter), F# (quarter), E# (quarter), D# (quarter), C# (quarter), B (quarter), A (quarter), G# (quarter).

Sequence w/ Triad Arpeggios

The musical notation shows a sequence of notes on a treble clef staff. The notes are: Bb (labeled Bb), Db (labeled Db/Ab), Eb (labeled Eb/G), and F# (labeled D/F#). The notes are grouped into four measures, numbered 125, 126, 127, and 128. A bracket labeled '3' is placed under the notes in measure 127, indicating a triplet. The sequence is labeled 'Sequence w/ Triad Arpeggios'.

Measures 129-132 of the melody. Measure 129 starts with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins on E4. Measure 130 features a chord change to E/D. Measure 131 has a chord change to A. Measure 132 ends with a double bar line.

Pat Metheny's Solo on "Missouri Uncompromised"

From *Quartet Live!*

Solo Starts at 2:50

Swing ♩ = 264

Concord Jazz CJA-31303-02

Trans. Lee Heerspink

1st Chorus

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of 36 measures, divided into two systems of 18 measures each. The score includes various musical notations such as slurs, ties, and dynamic markings. Chord symbols are placed above the staff at specific measures: Bb (1), Db/Ab (2), Eb/G (3), D/F# (4), E (5), E/D (6), A (7), A (9), A (10), A (11), A (12), A (13), A (14), A (15), A (16), Bb (17), Db/Ab (18), Eb/G (19), D/F# (20), E (21), E/D (22), A (23), A (24), C#m9 (25), Dmaj9 (26), Dmaj9 (27), Bb/A (31), and A (33). The score also includes several annotations: 'Trans. Phrase' (8), 'Bar line Shift (A)' (10), 'A Blues/Mixolydian' (12), 'Sequence' (12), 'A Mixolydian' (10), 'Syncopation' (18), 'Blues Infl. 3rd' (23), 'Anticipatory Phrase' (24), 'Hemiola' (25), 'Syncopation' (26), 'Anticipatory Phrase' (28), 'Anticipatory Phrase' (31), and 'Sequence w/ Syncopation' (34). The score is divided into sections by box letters: 'A' (1-16), 'B' (25-28), and 'A' (33-36).

37 $B\flat$ $D\flat/A\flat$ $E\flat/G$ $D/F\sharp$

38 39 40

Syncopation

41 E E/D A 44

2nd Chorus

[A] A *Blues Infl. 3rd*

45 46 47 48

Pedal on open 1st String E

49 $B\flat$ $D\flat/A\flat$ $E\flat/G$ $D/F\sharp$ 52

53 E E/D A 56

Hemiola *Anticipatory Phrase* *Sequence*

57 A 58 59 60

61 $B\flat$ $D\flat/A\flat$ $E\flat/G$ *Ant. D/F#* 64

Sequence w/ Syncopation

65 E E/D A 68

Anticipatory Phrase

[B] $C\sharp m^9$ *Ant.* $D\sharp maj^9$ *Anticipatory Phrase*

69 70 *Trans. Phrase* 71 72

73 *C#9* *Dmaj9* *Bb*

Sequence w/ Syncopation 74 75 76

77 *A* *(B)* *(A)* *Chromaticism*

Intervallic Playing 78 79 80 *Trans. Phrase*

81 *Bb* *Ant. Db/Ab* *Ant. Eb/G* *D/F#*

82 83 84

Syncopation

85 *E* *E/D* *A*

Sequence 86 87 88

3rd Chorus

89 *A*

Sequence w/ Syncopation 90 91 92

93 *Bb* *Db/Ab* *Eb/G* *D/F#*

Sequence w/ Hemiola 94 95 96

97 *E* *E/D* *A*

98 99 *Hemiola* 100

101 *A*

102 103 104 *Anticipatory Phrase*

105 *Bb* *Ant. Db/Ab* *Eb/G* *D/F#*

106 107 108

E E/D Blues Infl. 3rd A Hemiola

Tail

109 110 111 112

Pedal on open 1st String E and 2nd String B

C#m9 Sequence w/ Syncopation Dmaj9

[B]

113 114 115 116

C#9 Dmaj9 Bb

117 118 119 120

Pedal on open 1st String E

A Sequence w/ syncopation

[A]

121 122 123 124

Bb Db/Ab Eb/G D/F#

Sequence w/ Triads

125 126 127 128

E E/D A

Sixths

129 130 131 132

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